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Rosalie W. W. Eichhorst

WILLIAM WALLACE GILCHRIST

WM. WALLACE GILCHRIST was born Jan. 8, 1846, in Jersey City, N. J. His father was a Canadian of Scottish extraction, and his mother an American descended from Puritan stock. Both the parents had good musical taste, and their son's first musical inclinations were developed in the home circle.

The family moved to Philadelphia when Gilchrist was nine years old, and there he attended school until the outbreak of the war, at which time the business of Mr. Gilchrist, senior, was ruined, and the son was obliged to work. The possession of a good voice enabled him to sing in choirs and choruses, first as soprano and then, as it developed into a smooth, flexible baritone, he sang the principal parts in the oratorios of the Handel and Haydn Society, where his first real musical life began.

At the age of nineteen he began to study organ, voice, and theory with Prof. H. A. Clarke, gradually concentrating on the latter. At the age of twenty-five he spent one year in Cincinnati as organist and teacher, returning to Philadelphia to take the post of choir-master at St. Clement's Protestant Episcopal Church. Since that time he has organized and conducted many choral organizations, and is now conductor of the Mendelssohn Club, Tuesday Club of Wilmington, and Philadelphia Symphony Society, the latter being an amateur orchestra of over fifty players, whose labors are devoted to the best class of work. He has done a great deal of choir work, mostly in the Episcopal Church, from which, however, he has now definitely retired.

He is best known as a composer. His first success was in taking both of the prizes offered by the Abt Society of Philadelphia for best choruses for male voices; this was in 1878. Afterwards, in 1881, he took the three prizes offered by the Mendelssohn Glee Club of New York, for choruses of male voices. In 1884 he took the prize of $1,000 offered by the Cincinnati Festival Association, the judges of which were Saint-Saëns, Reinicke, and Theodore Thomas. This work was an elaborate setting of the *Forty-sixth Psalm*, and was very enthusiastically received. He afterwards made alterations in it, and it was brought out at the Philadelphia Festival in 1885 with great success.

His choral works are as follows: —

An Easter Idyll. For double chorus, soli, orchestra, and organ.

Forty-sixth Psalm. Chorus, solo, orchestra, and organ.

One Hundred and Third Psalm. Chorus, solo, orchestra, and organ.

Ninetieth Psalm. Chorus, solo, orchestra, and organ.

Fifth Psalm. Chorus, solo, orchestra, and organ.

Prayer and Praise. Cantata. Chorus, soprano solo, orchestra, and organ.

De Profundis. Cantata. Chorus, soprano solo, orchestra, and organ.

The Rose. Cantata. Alto solo, chorus, orchestra.

Ode to the Sun. Male voices, four-hand piano accompaniment.

ORCHESTRAL.

Symphony. In C.

Suite. Piano and orchestra.

CHAMBER MUSIC.

Nonet. For piano, strings, and wind.

Quintet. For piano and strings.

Trio. For piano and strings.

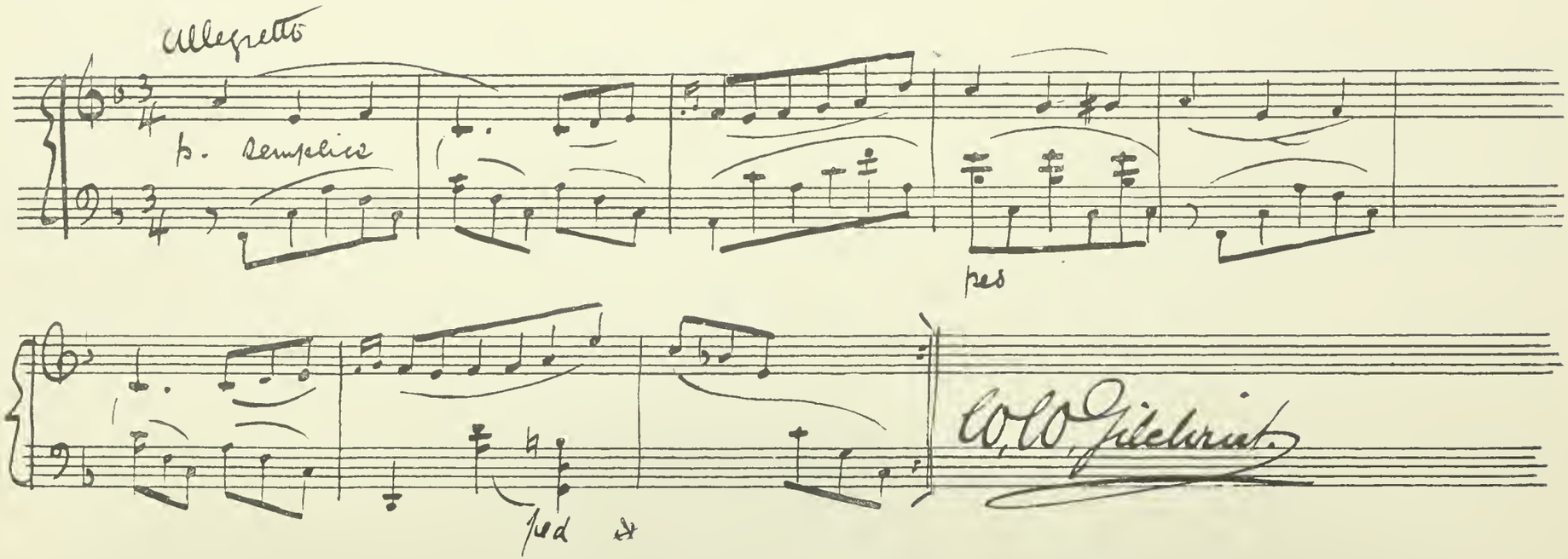
In addition to the above he has written a large quantity of church music, several hundred songs, a number of which have been successfully issued; a great deal of piano music, choruses, glees, and some uncommonly successful choral arrangements of songs, notably, —

Gounod's *Nazareth.*

Ring out Wild Bells, and Faure's *Sancta Maria.*

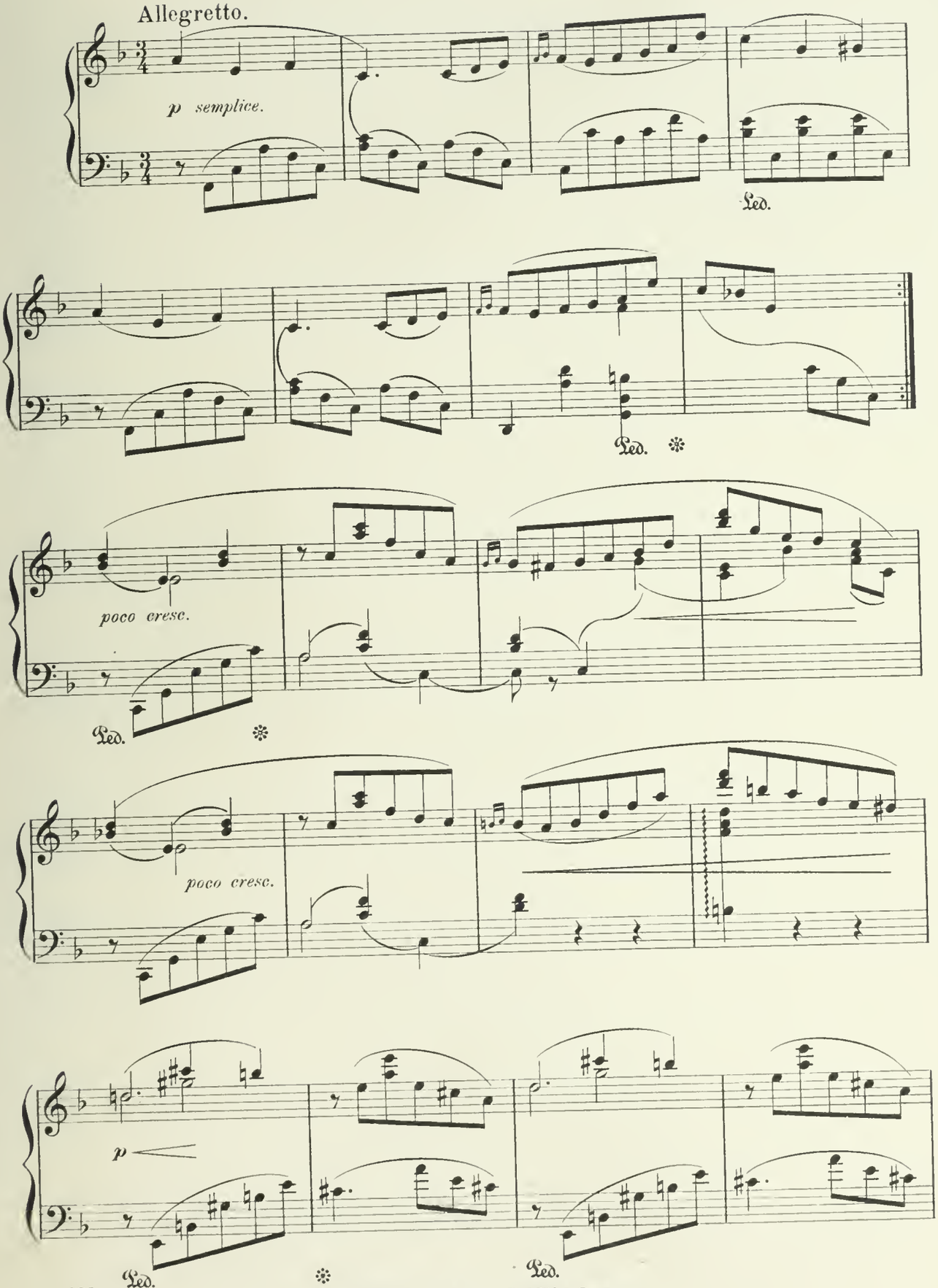
M6786

Romanza



Romanza.

W. W. GILCHRIST.



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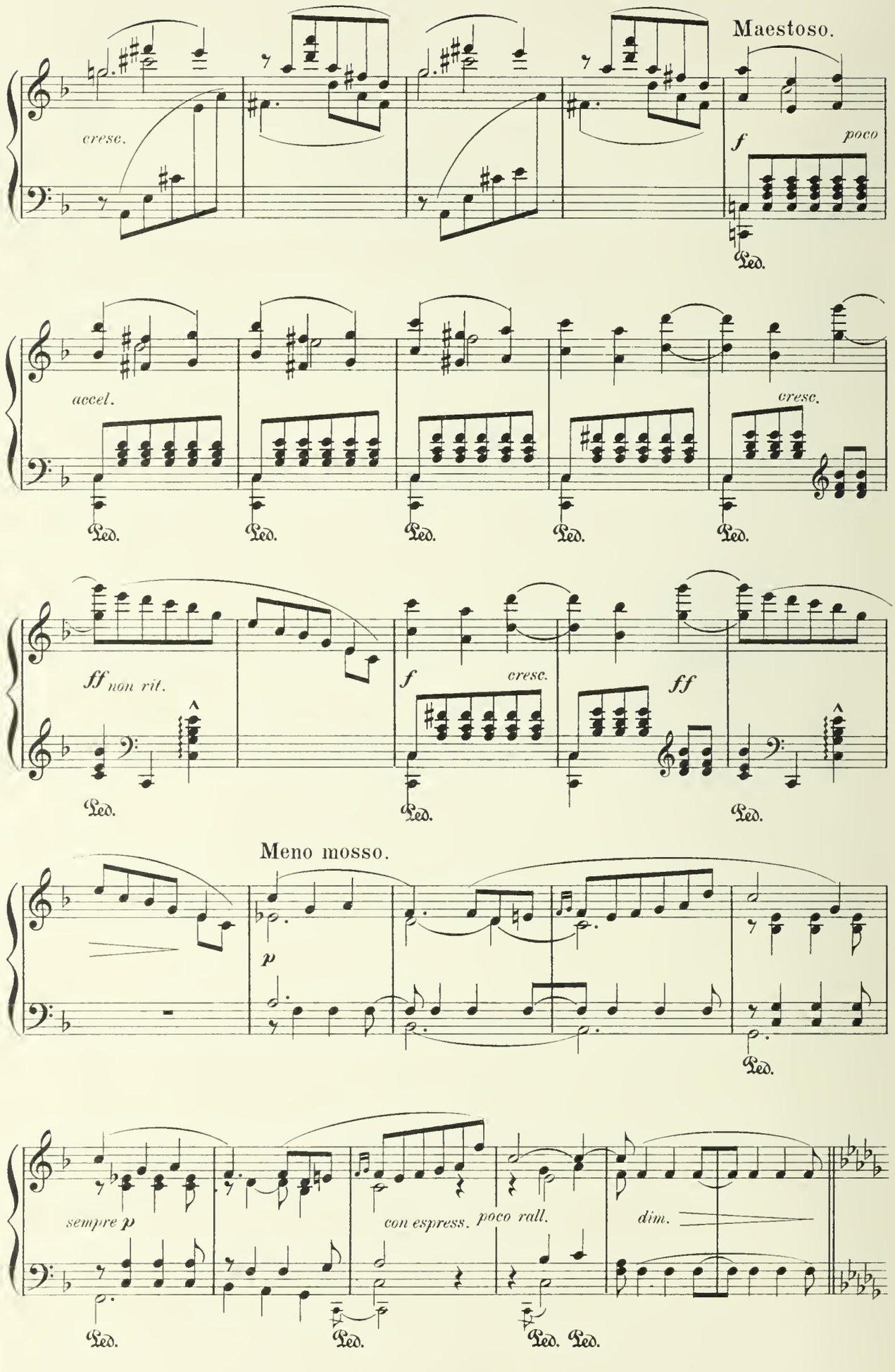
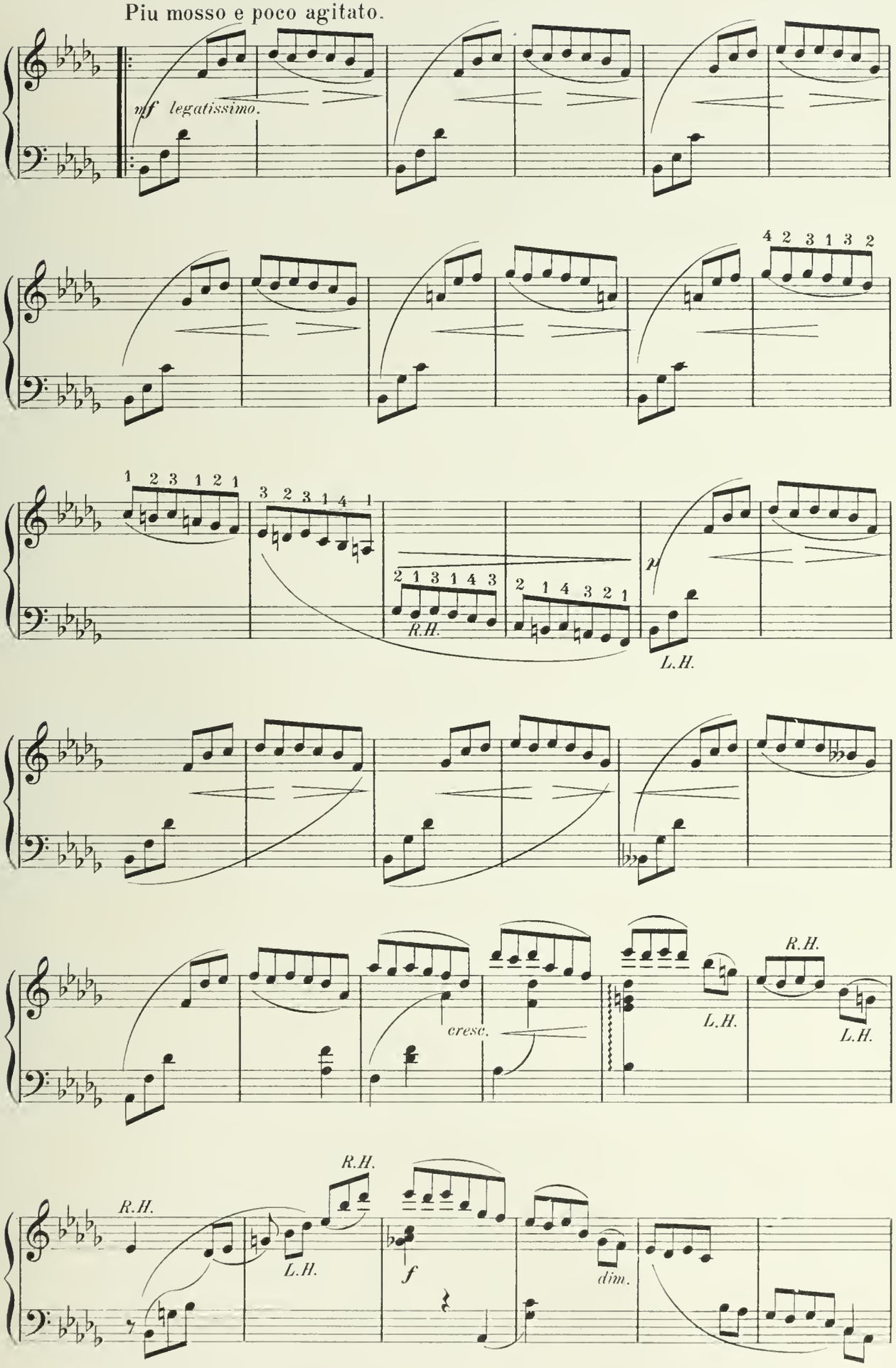
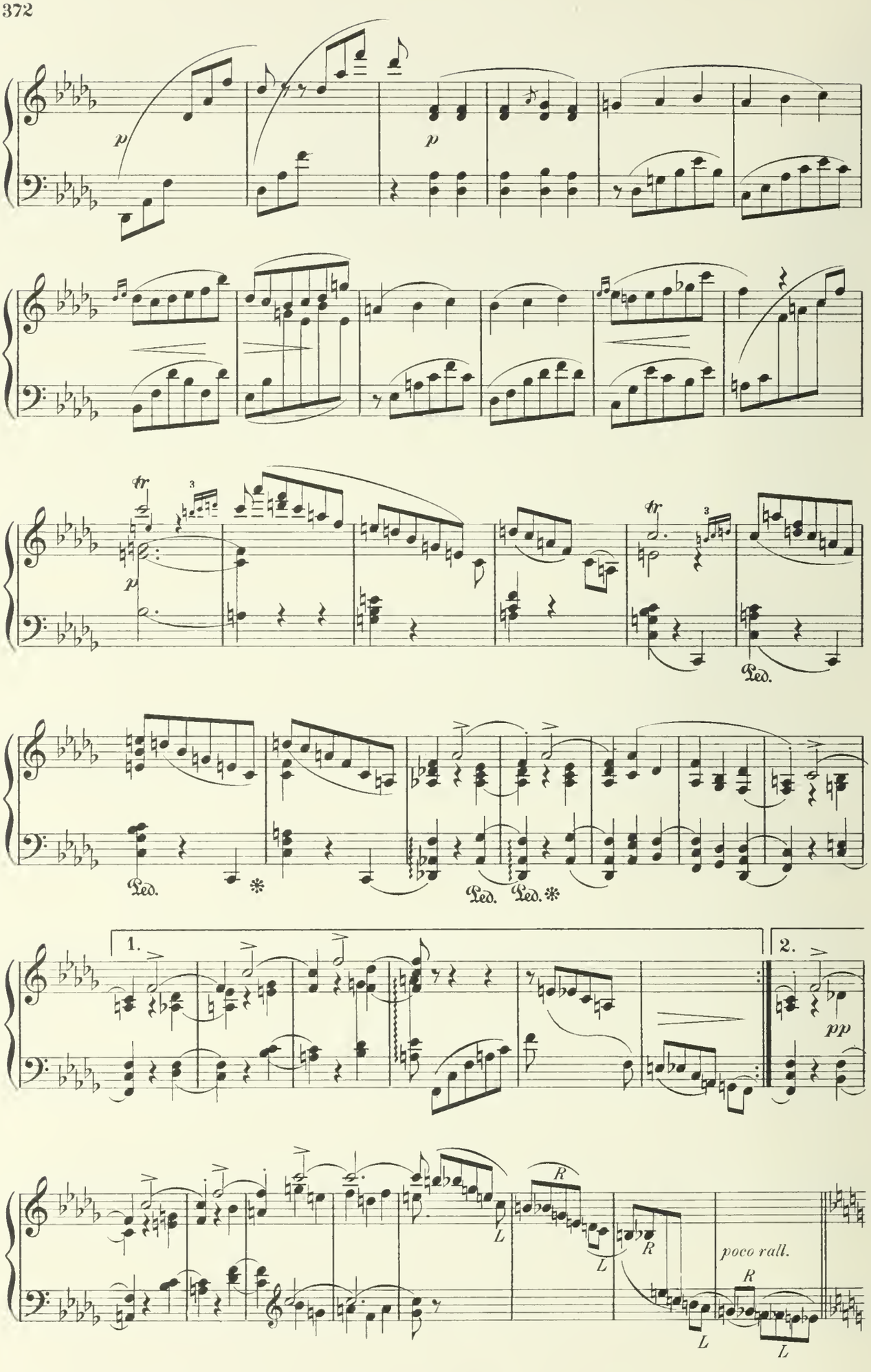
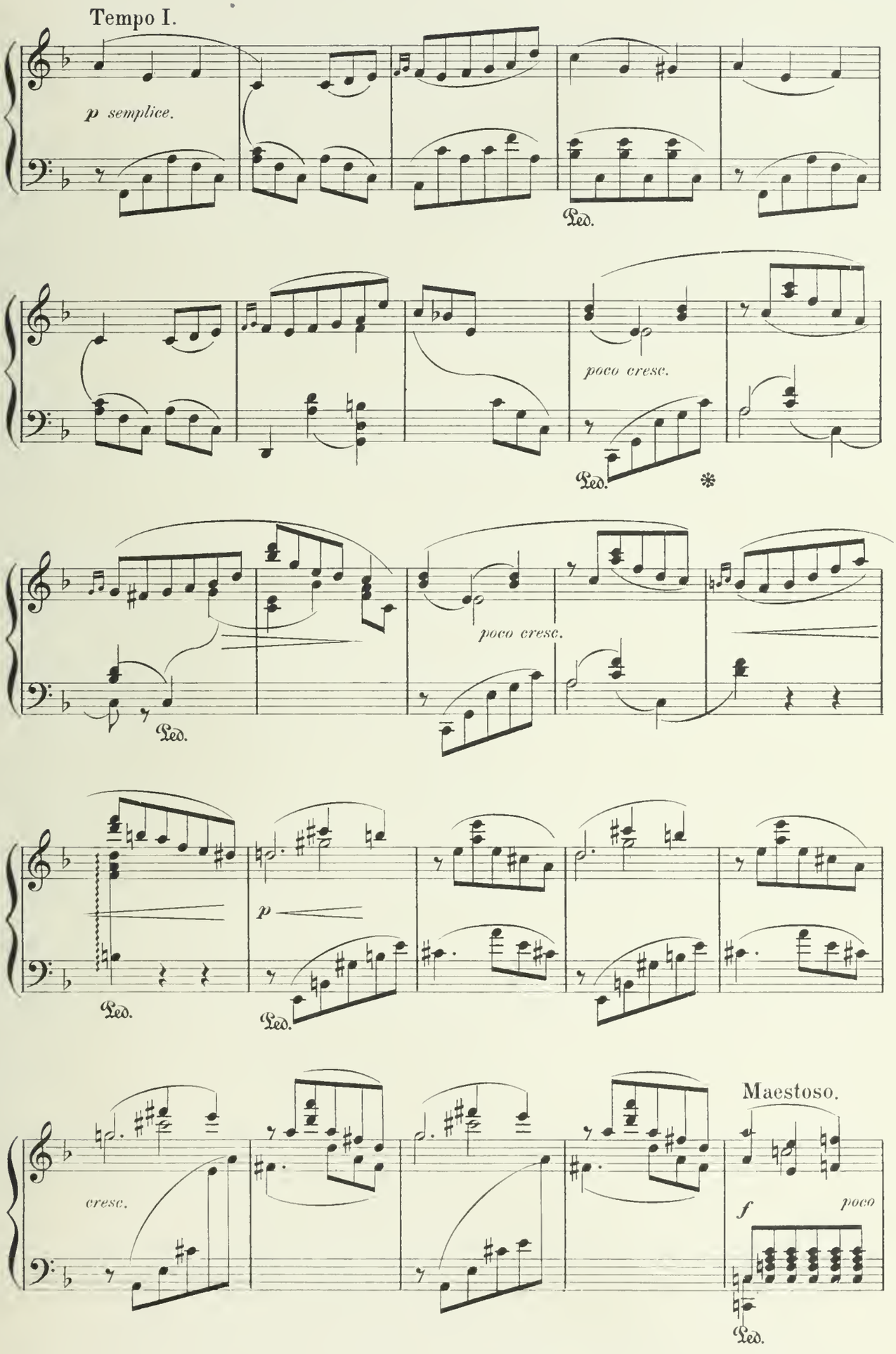
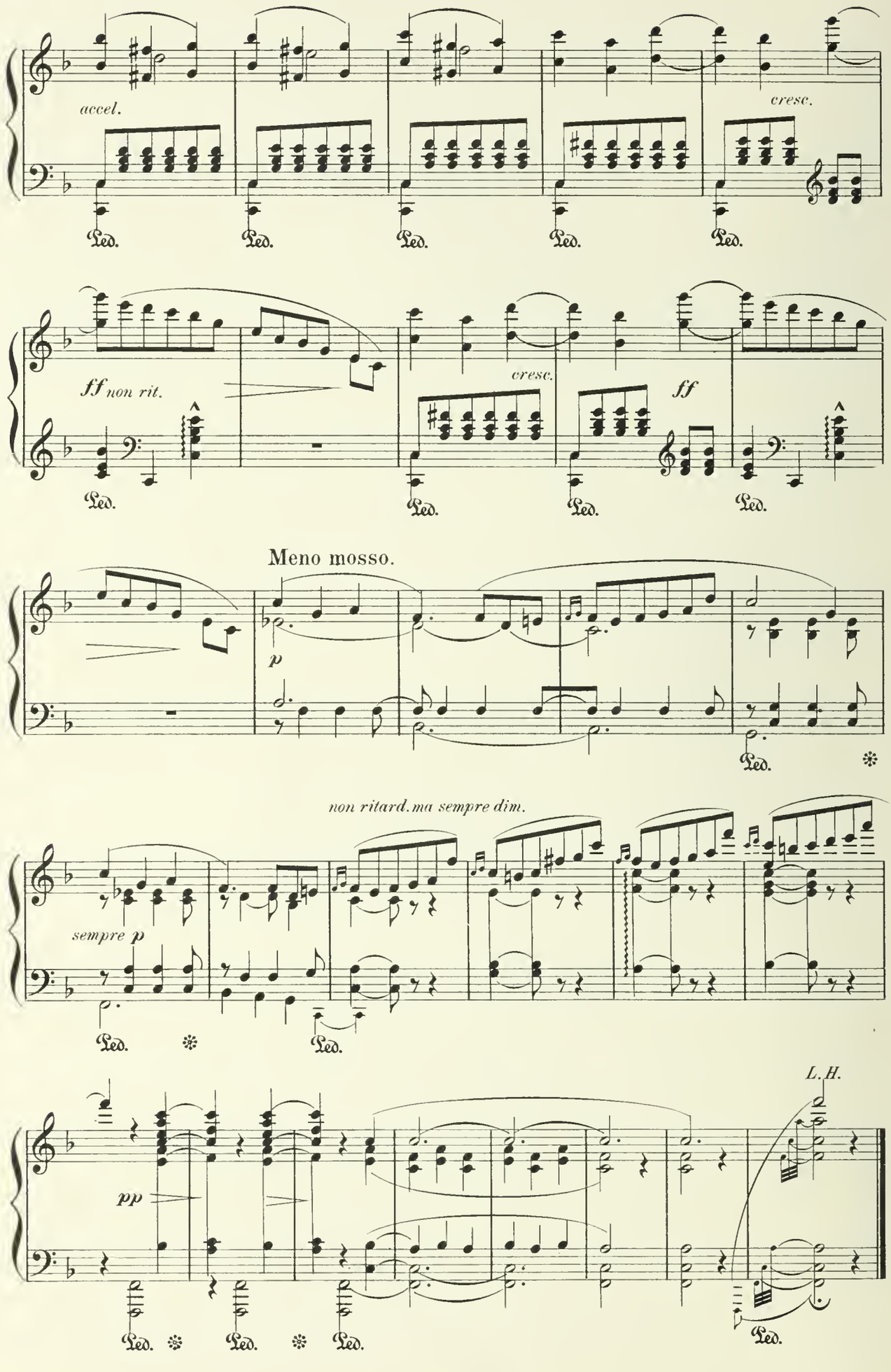

Maestoso.
cresc.
f
poco
Ped.
accel.
cresc.
ff non rit.
f
cresc.
ff
Meno mosso.
p
sempre p
con espress.
poco rall.
dim.


Piu mosso e poco agitato.
mf legatissimo.
4 2 3 1 3 2
1 2 3 1 2 1
3 2 3 1 4 1
2 1 3 1 4 3
R.H.
2 1 4 3 2 1
p
L.H.
cresc.
L.H.
R.H.
L.H.
R.H.
R.H.
L.H.
f
dim.

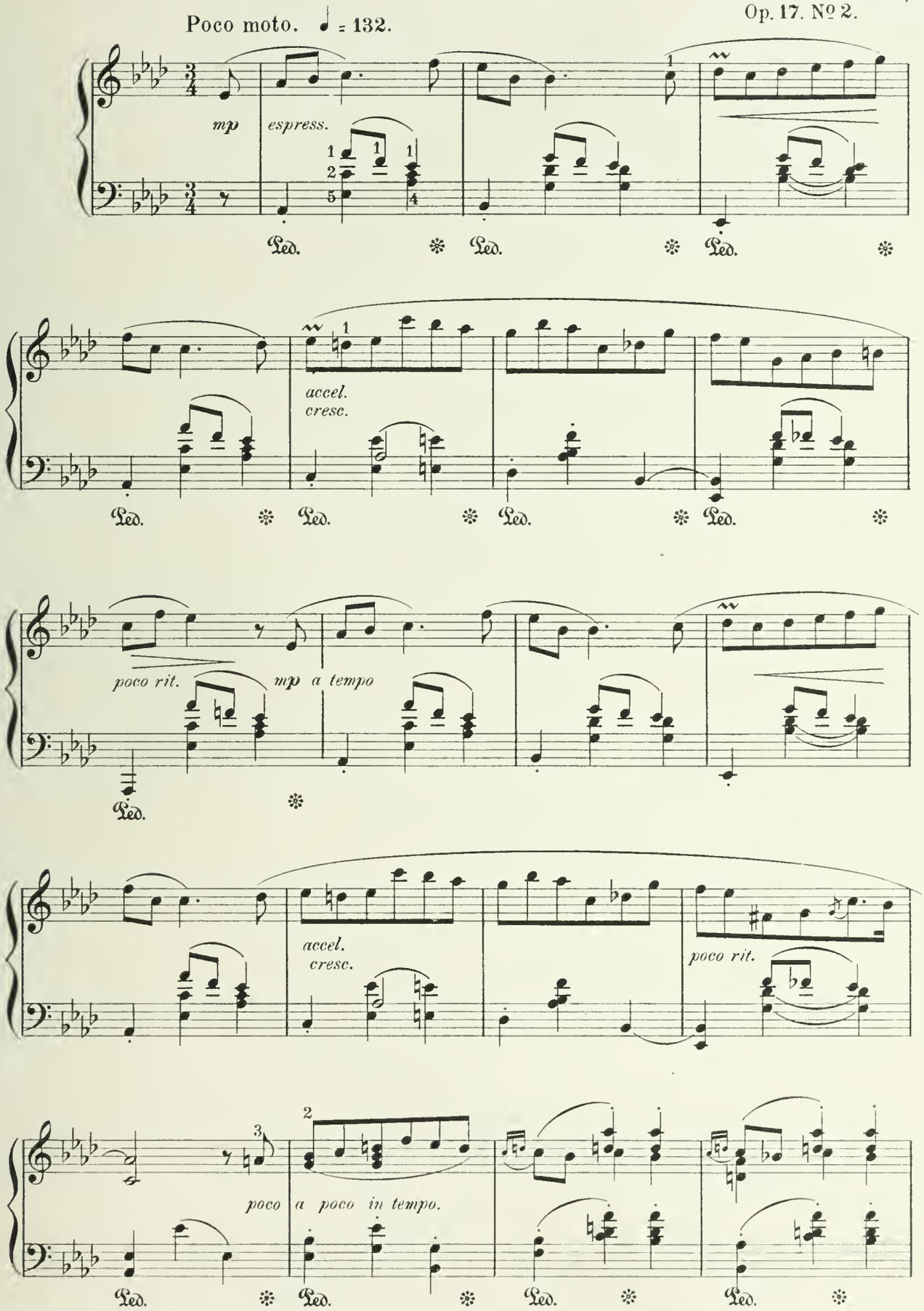

p
p
tr
3
p
tr
3
Ped.
Ped.
Ped. *
Ped. Ped. *
1.
2.
pp
R
L
R
L
poco rall.
R
L
L

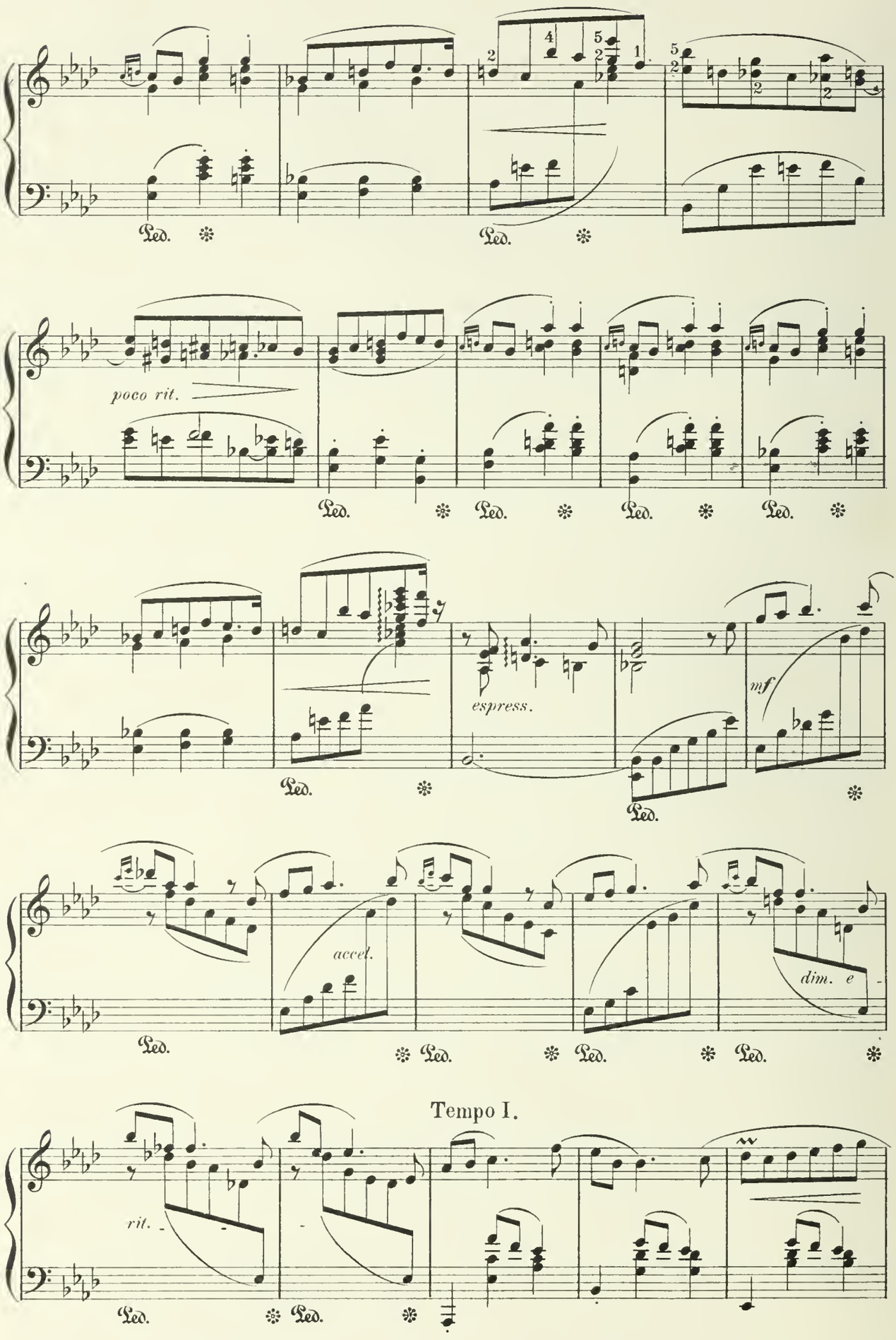

Tempo I.
p semplice.
Ped.
poco cresc.
Ped.
poco cresc.
Ped.
p
Ped.
Ped.
cresc.
Maestoso.
f
poco
Ped.

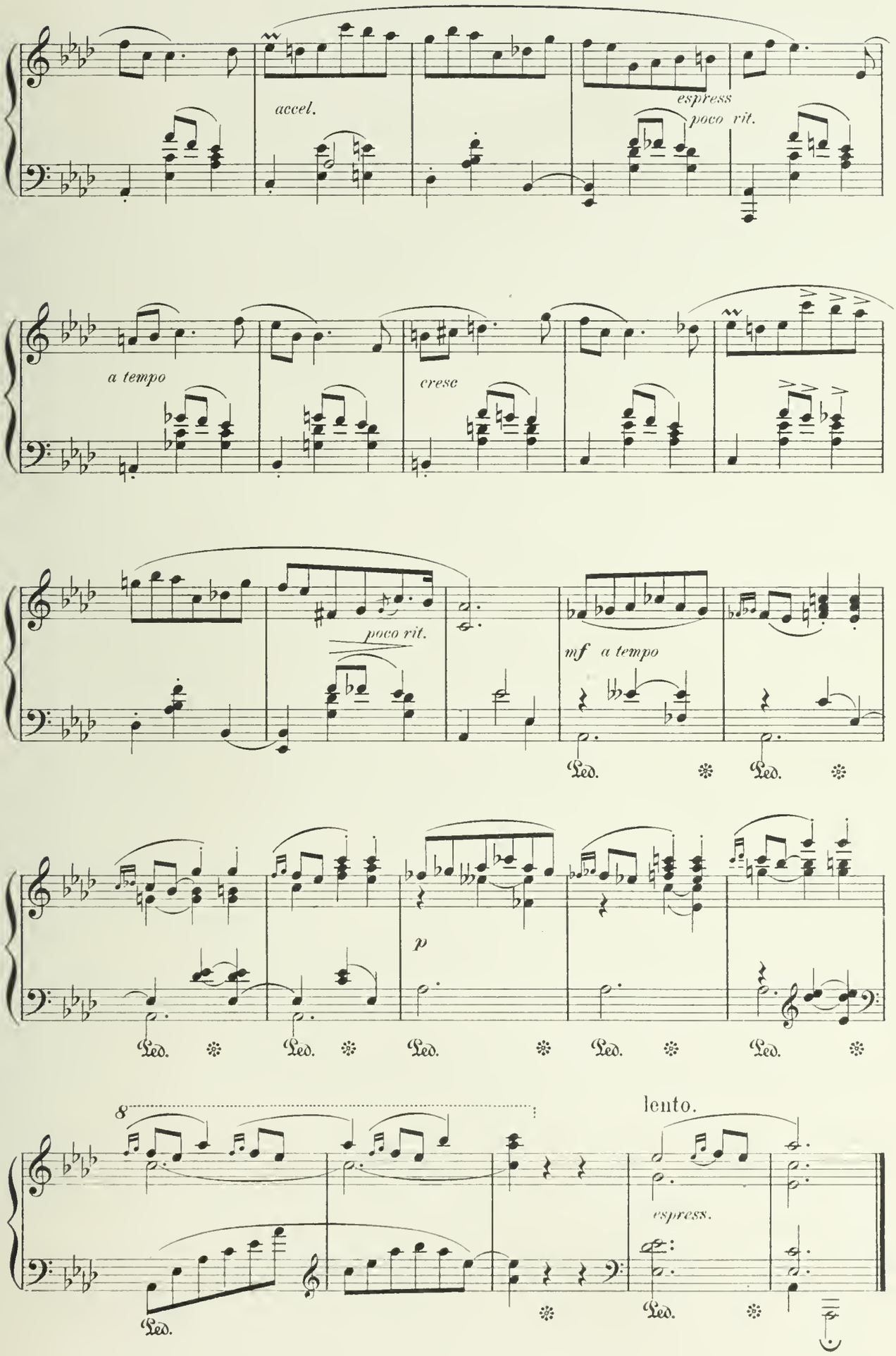

accel.
cresc.
Ped.
ff non rit.
cresc.
ff
Meno mosso.
p
non ritard. ma sempre dim.
sempre p
pp
L.H.

Valse Lente.

EDUARD SCHUETT,
Op. 17. Nº 2.

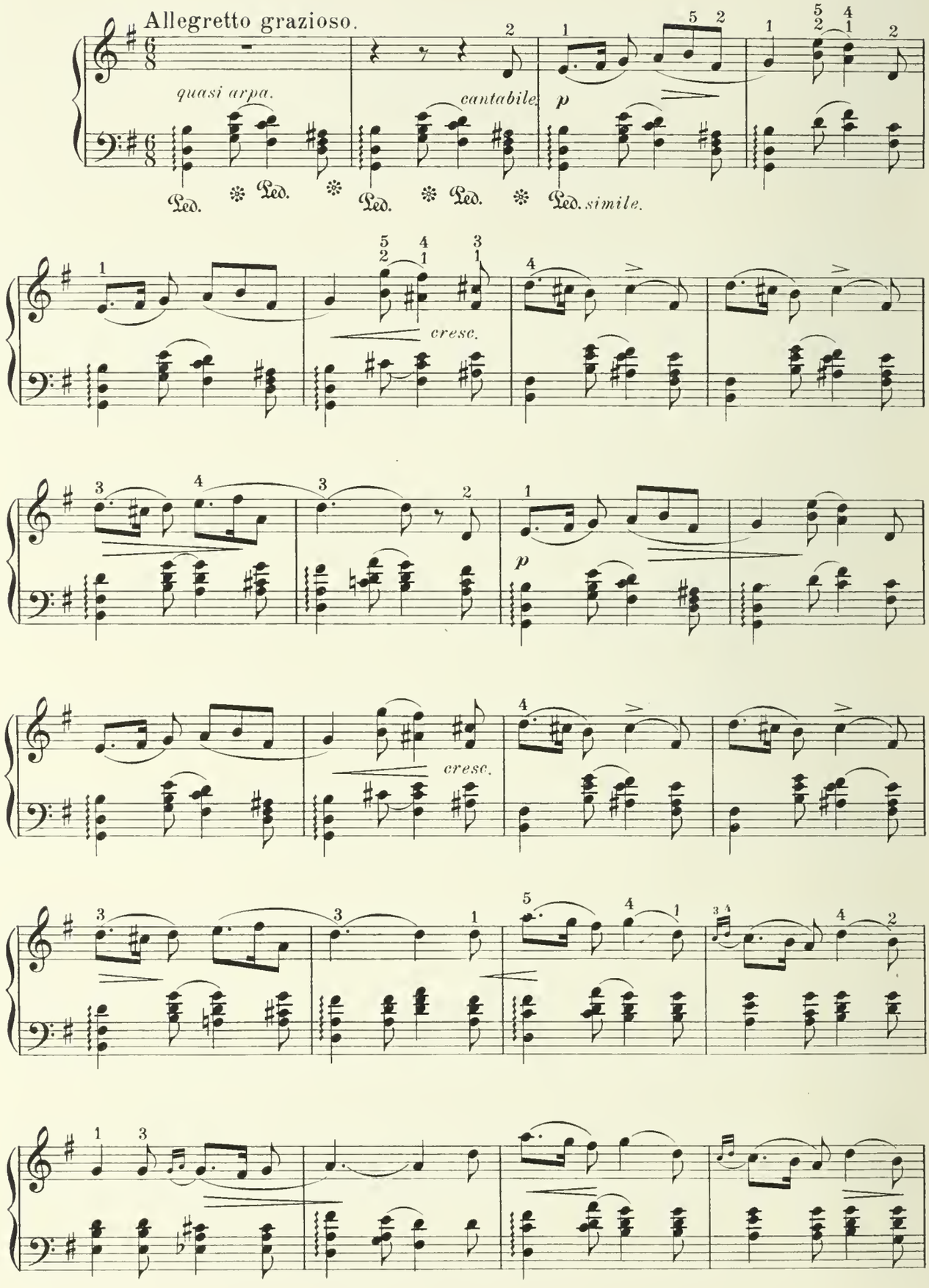


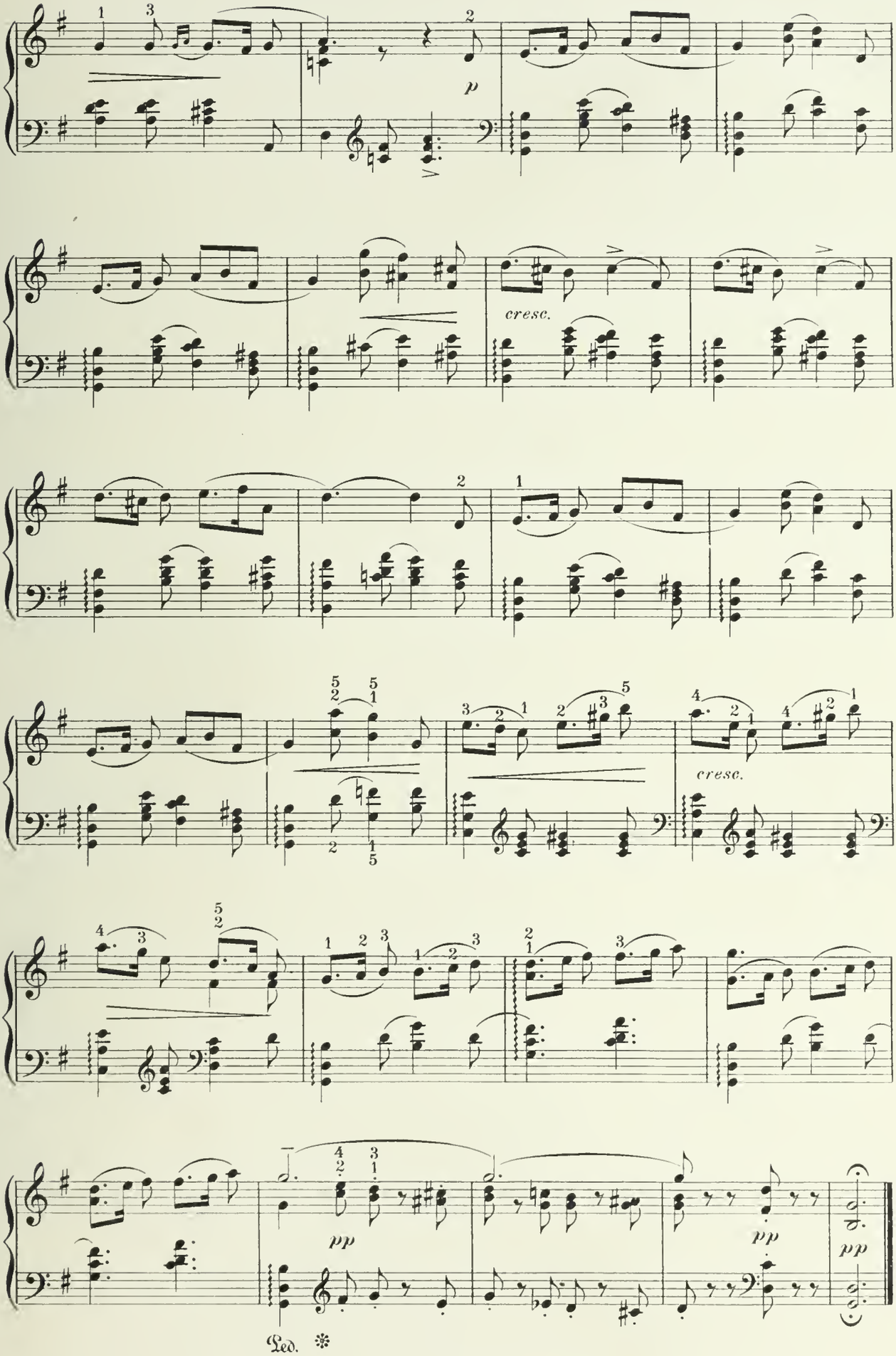

poco rit.
espress.
mf
accel.
dim. e
Tempo I.
rit.


accel.
espress
poco rit.
a tempo
cresc
poco rit.
mf a tempo
Ped.
p
8
lento.
espress.

Canzonetta.

V. HOLLAENDER.

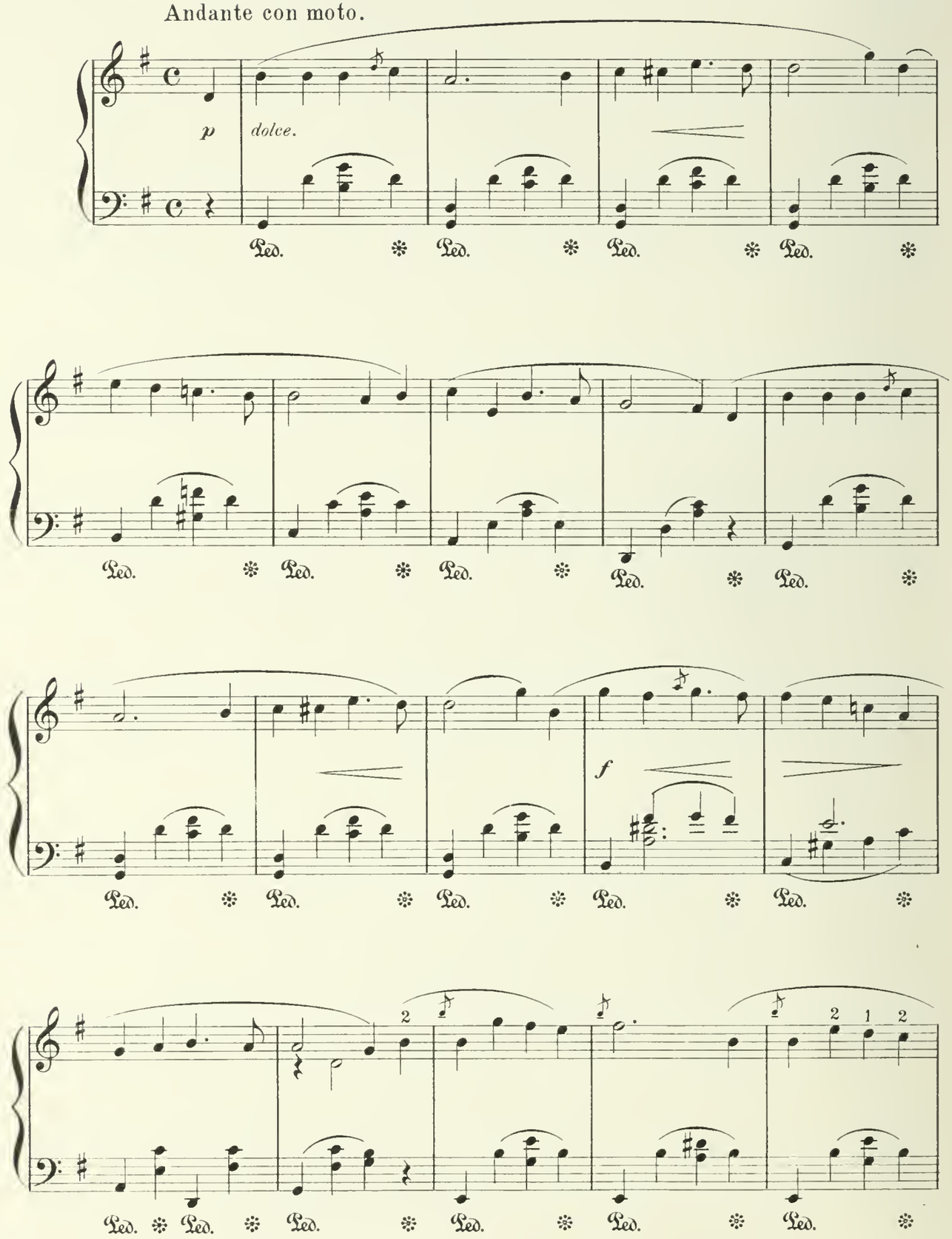


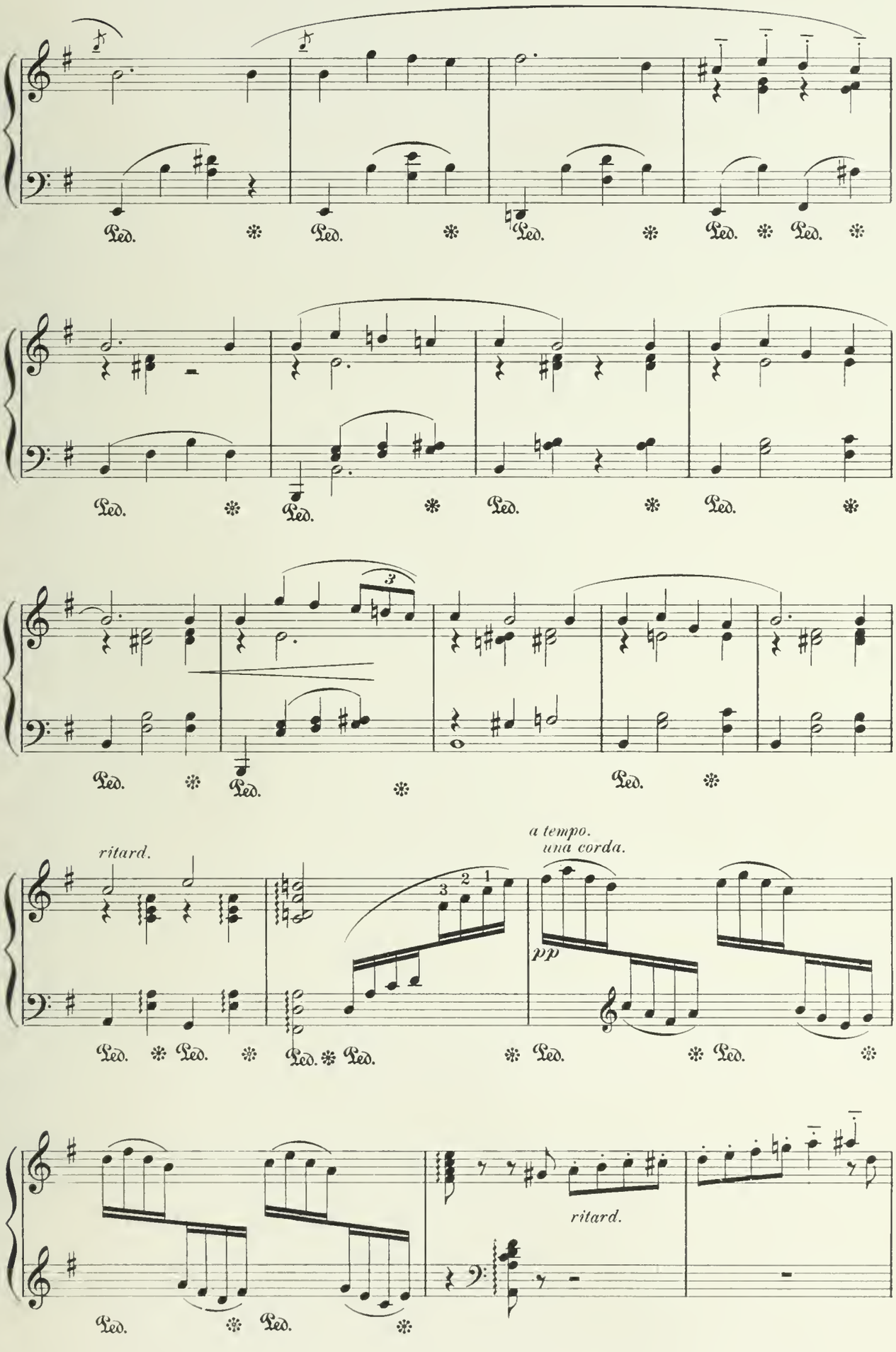

p
cresc.
cresc.
pp
pp
pp
Ped.

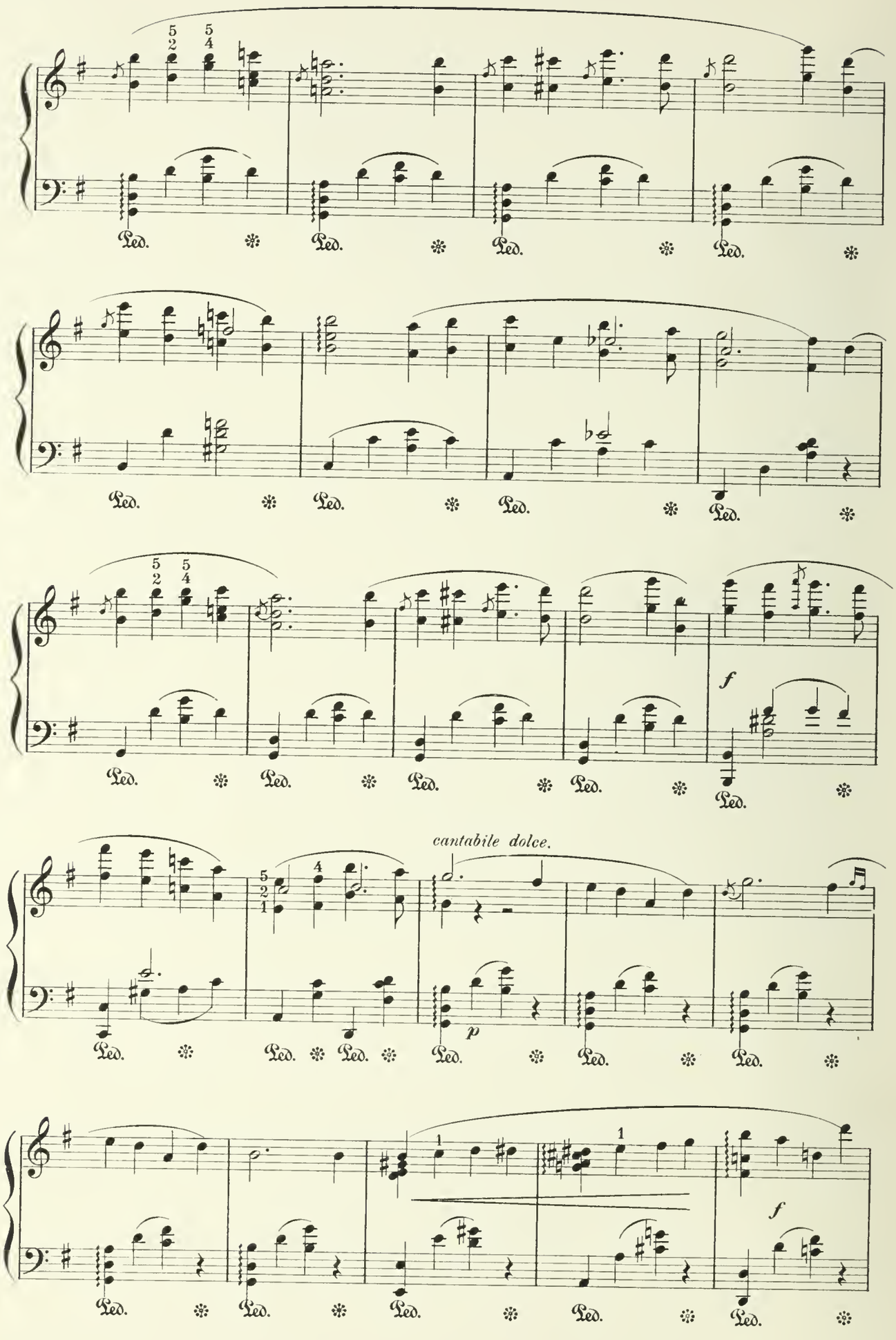
Lied.

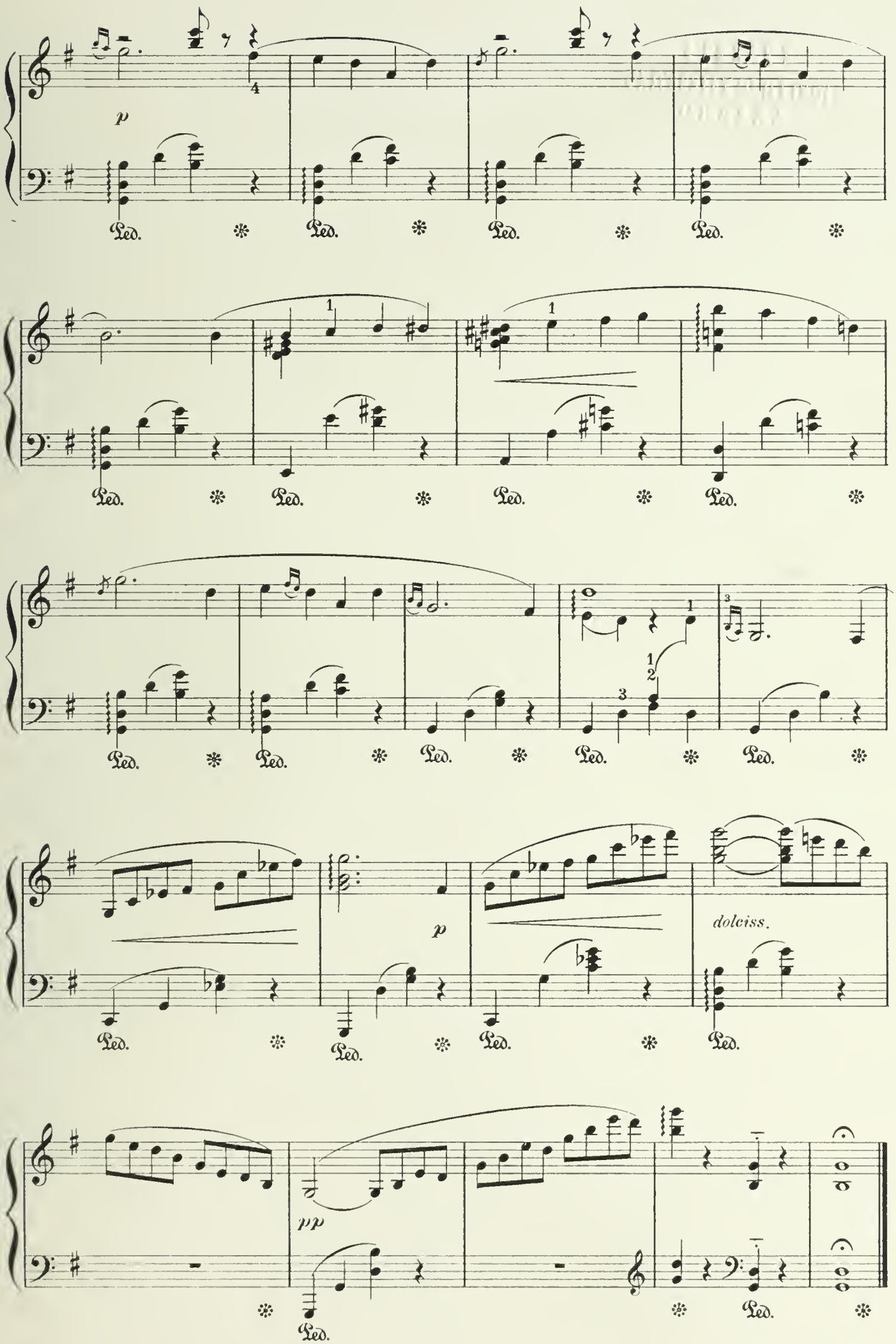
F. BENDEL.

Andante con moto.



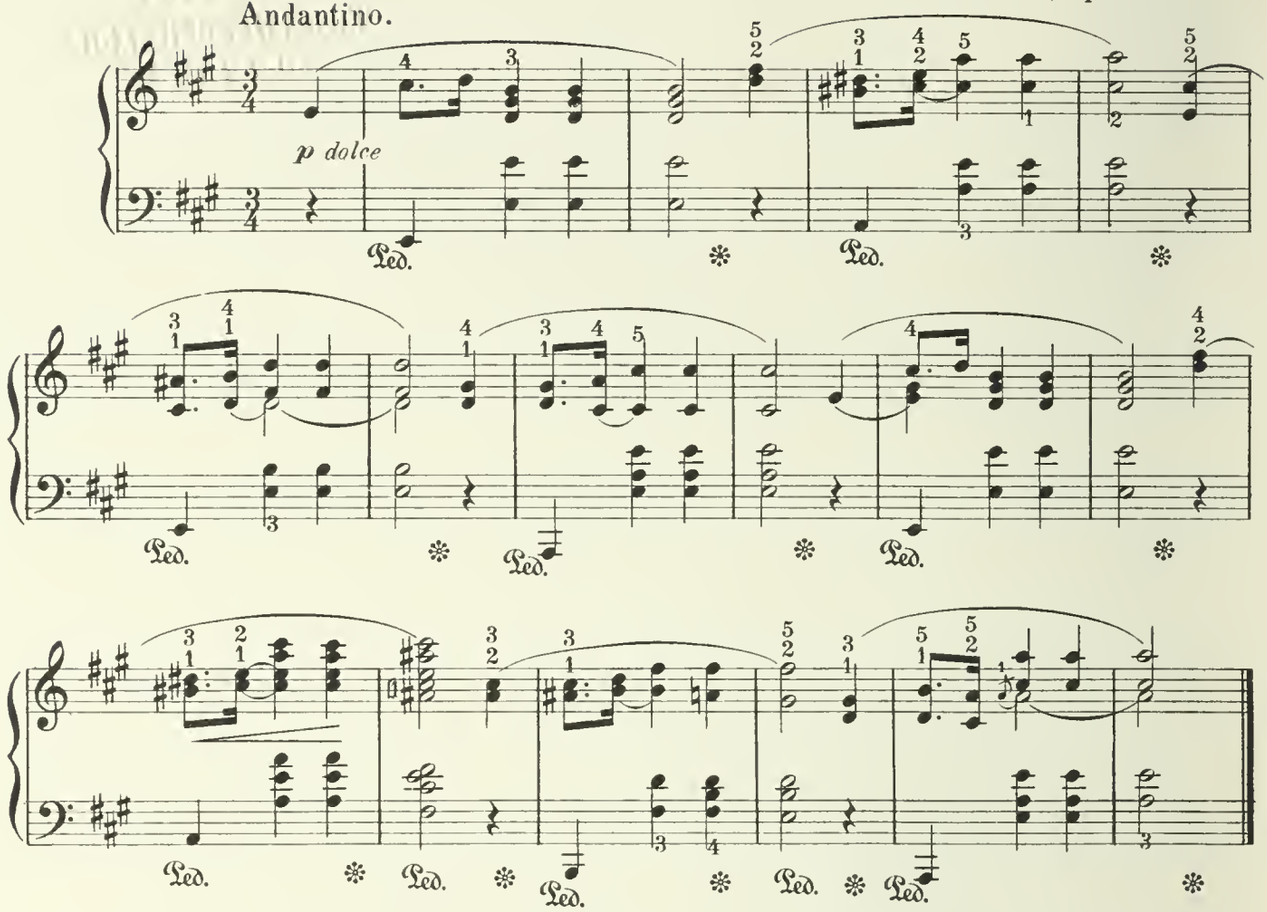

ritard.
a tempo.
una corda.
pp
ritard.


cantabile dolce.
f
p
f


p
Ped.
dolciss.
pp

Prelude.

F. CHOPIN, Op. 28. № 7.



EDITOR'S NOTE.

Chopin's Preludes, Op. 28, were composed on the Island of Majorka, where Chopin went for the benefit of his health with George Sand and her family. The following extract (from her "Ma Vie," Chapter 12,) will be of interest to our readers.

"It is there that he composed the most beautiful of those short pieces which he modestly entitles 'Preludes.' They are masterpieces. Some of them present to the mind visions of dead friars and the sounds of funeral chants; others are sweetly melancholy; they came to him in the hours of sunshine and of health, at the noise of the children's mirth beneath his window, at the far-off sound of guitars, at the sight of the pale roses blossoming above the snow.

"Others again are of a mournful sadness, and while charming the ear, rend deeply the heart. There is one which was the outcome of a dismal, stormy evening, and which has the most depressing effect upon the mind. We had left him feeling pretty well that day, Maurice and I, and had gone to Palma to buy some things which were needed for our establishment. The rain had come, the torrents had burst upon us. We had made three leagues in six hours, and returned in the midst of the inundation, arriving home in the middle of the night, deserted by our driver, through unheard-of dangers.

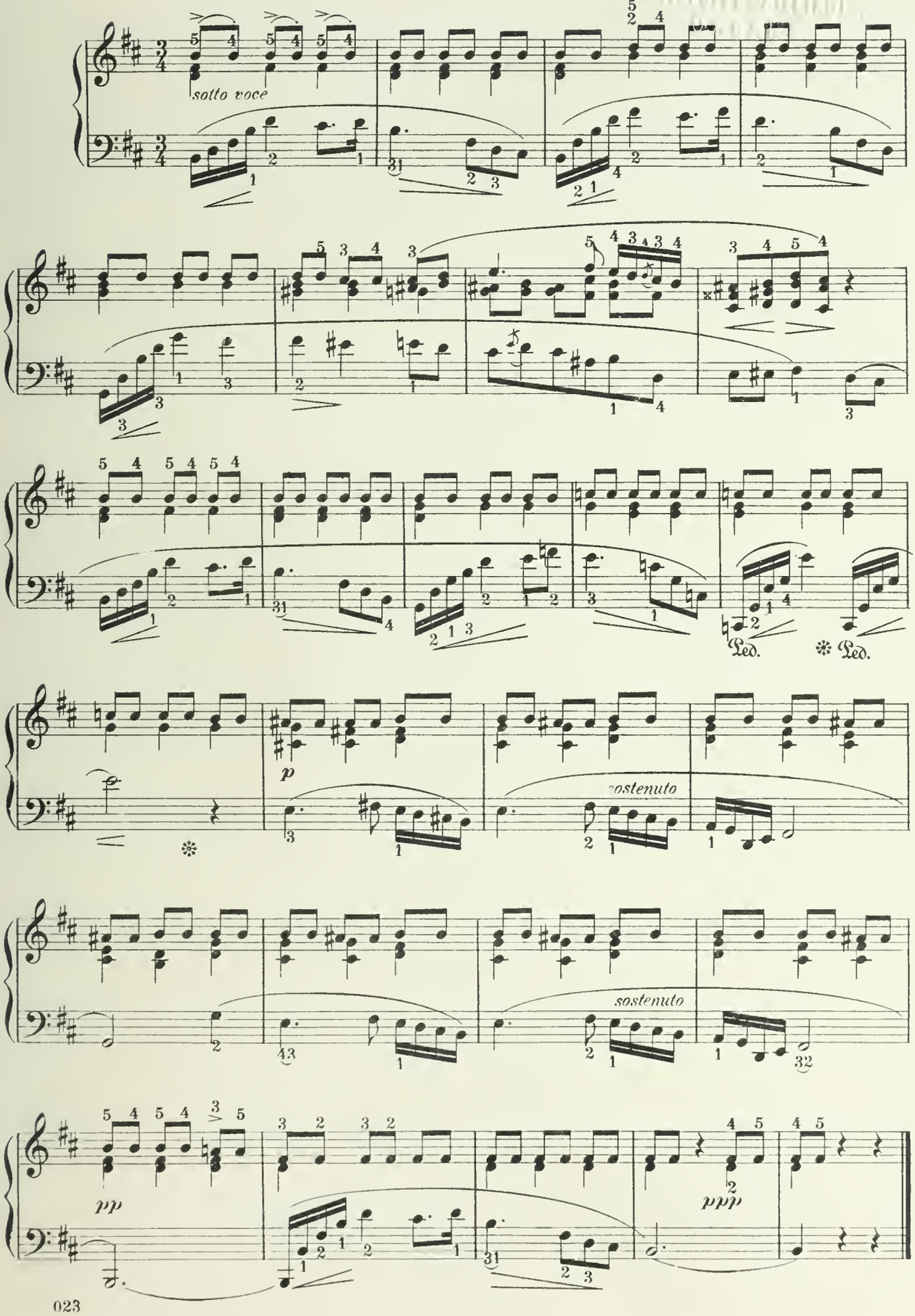
"We had made all haste in view of the uneasiness of our invalid. He had been greatly excited, but had settled into a state of calm despair, and silently weeping, was playing his beautiful Prelude. On seeing us enter he gave a loud cry, then said with a wandering air and in a strange voice, 'Ah, I was sure that you were dead!' When he had come to himself and saw the state we were in, he was made ill by thinking of the dangers we had passed through. He assured me afterwards that he had seen it all in a dream, and that no longer distinguishing between the dream and reality, he became calm, losing himself as he played, fully persuaded that he himself was dead. He saw himself drowned in a lake; drops of water, heavy and frozen, fell rhythmically upon his breast; and when I called to his mind the drops of water that indeed fell steadily upon the roof, he denied having heard them. He even warmly resented my use of the expression 'imitative harmony.' He protested vigorously, and with reason, against the puerility of such imitations for the ear." (See Preludes Nos. 6 and 15.)

"His genius was full of mysterious harmonies of nature, interpreted by sublime equivalents in his musical thought, and not by a servile repetition of his environment. His composition of that evening was very full of rain-drops, which sang upon the sonorous tiles of the Chartreuse, but they were translated in his imagination and in his song into the tears which fell from heaven upon his heart."

Prelude.

Assai lento.

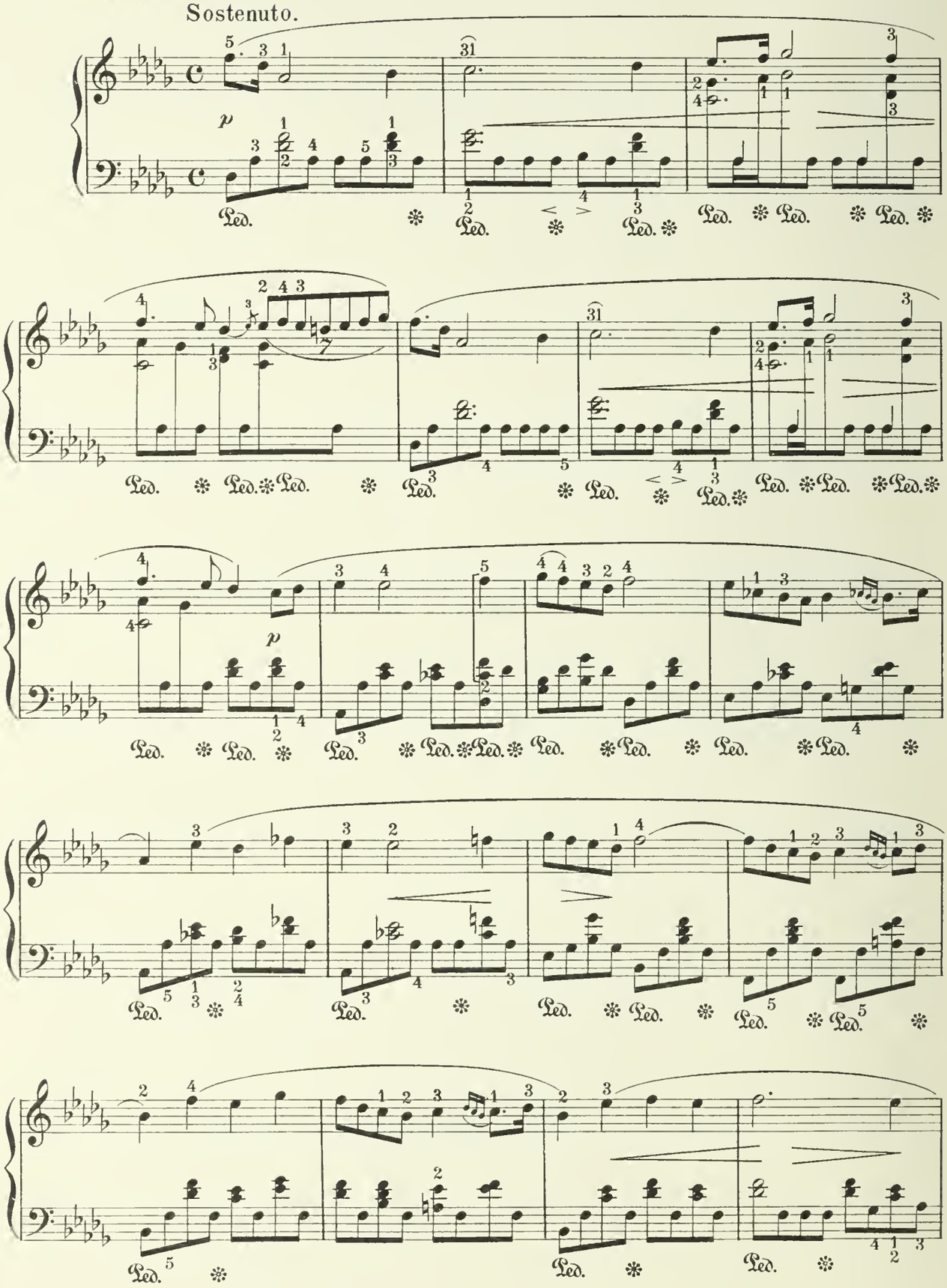
F. CHOPIN, Op. 28. № 6.

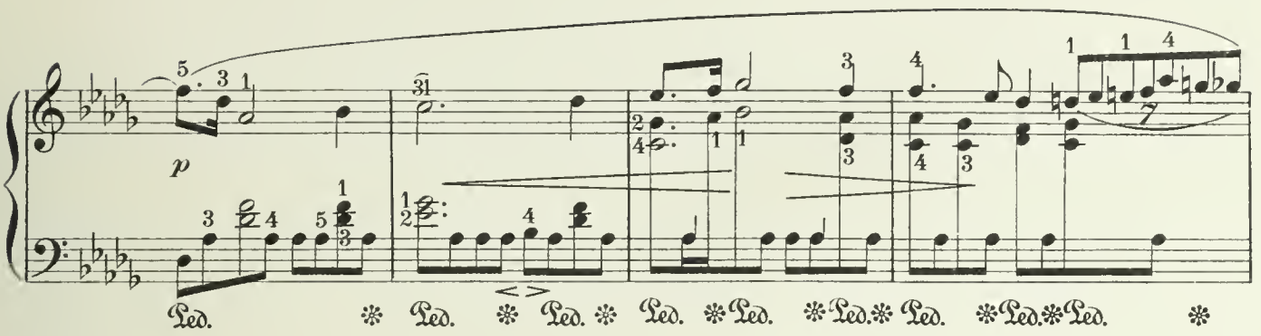


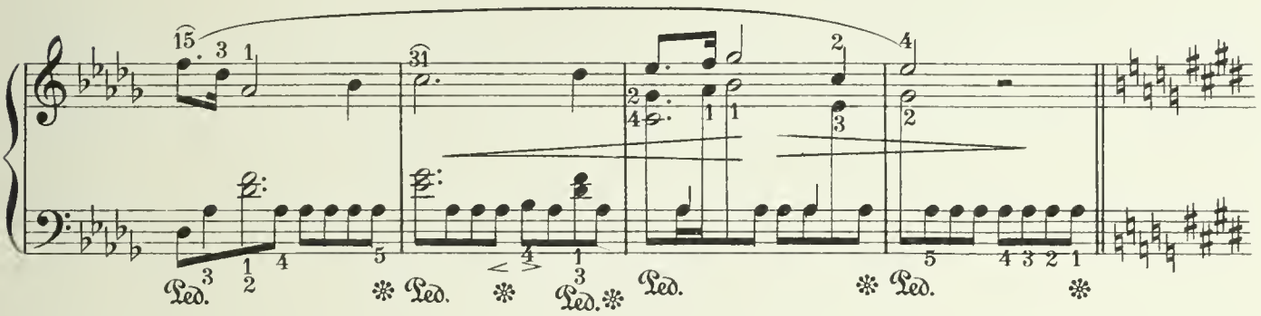
Prelude.

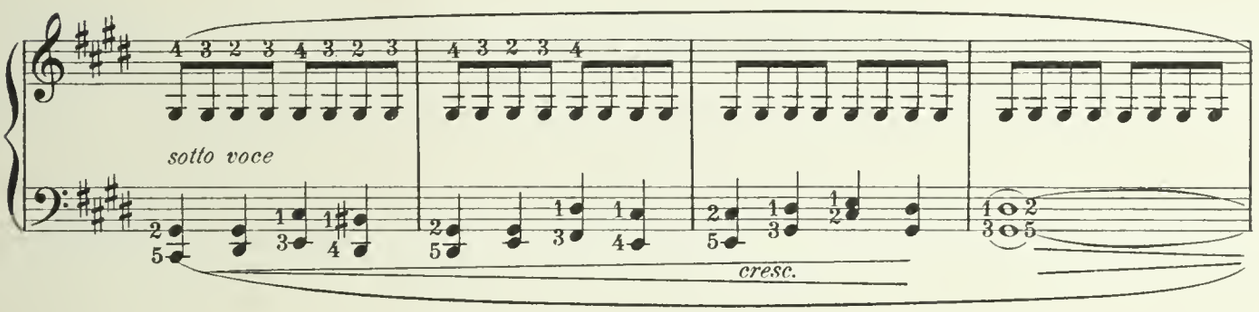
F. CHOPIN, Op. 28. Nº 15.

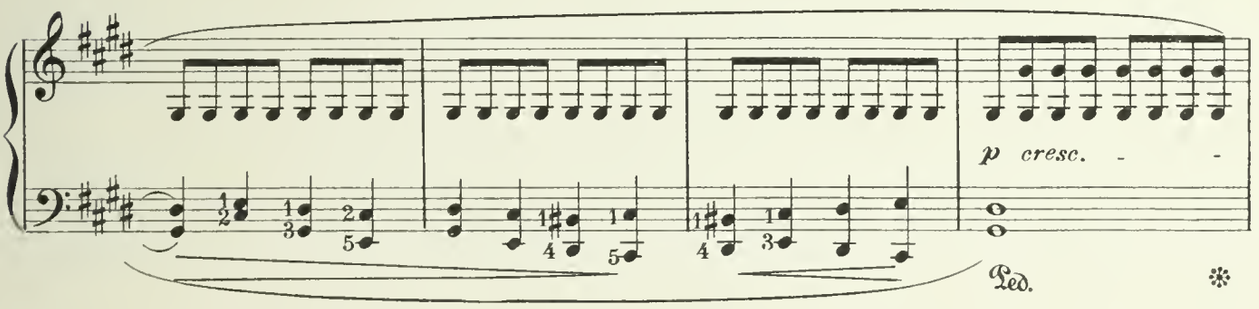
Sostenuto.

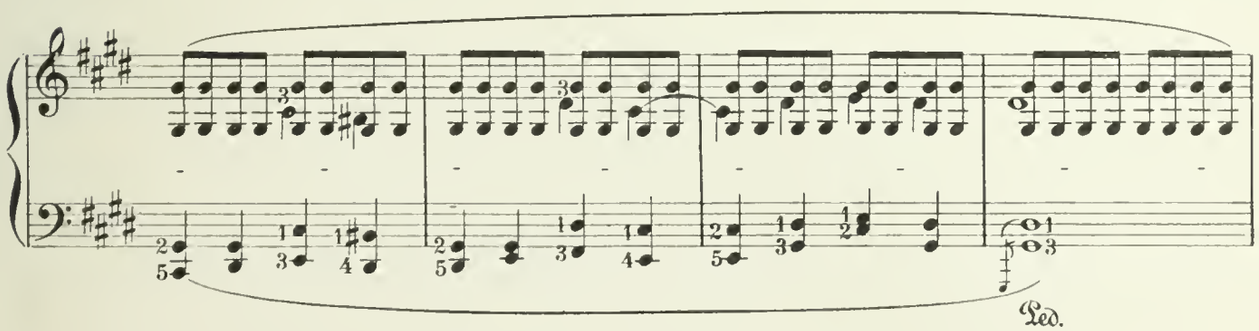


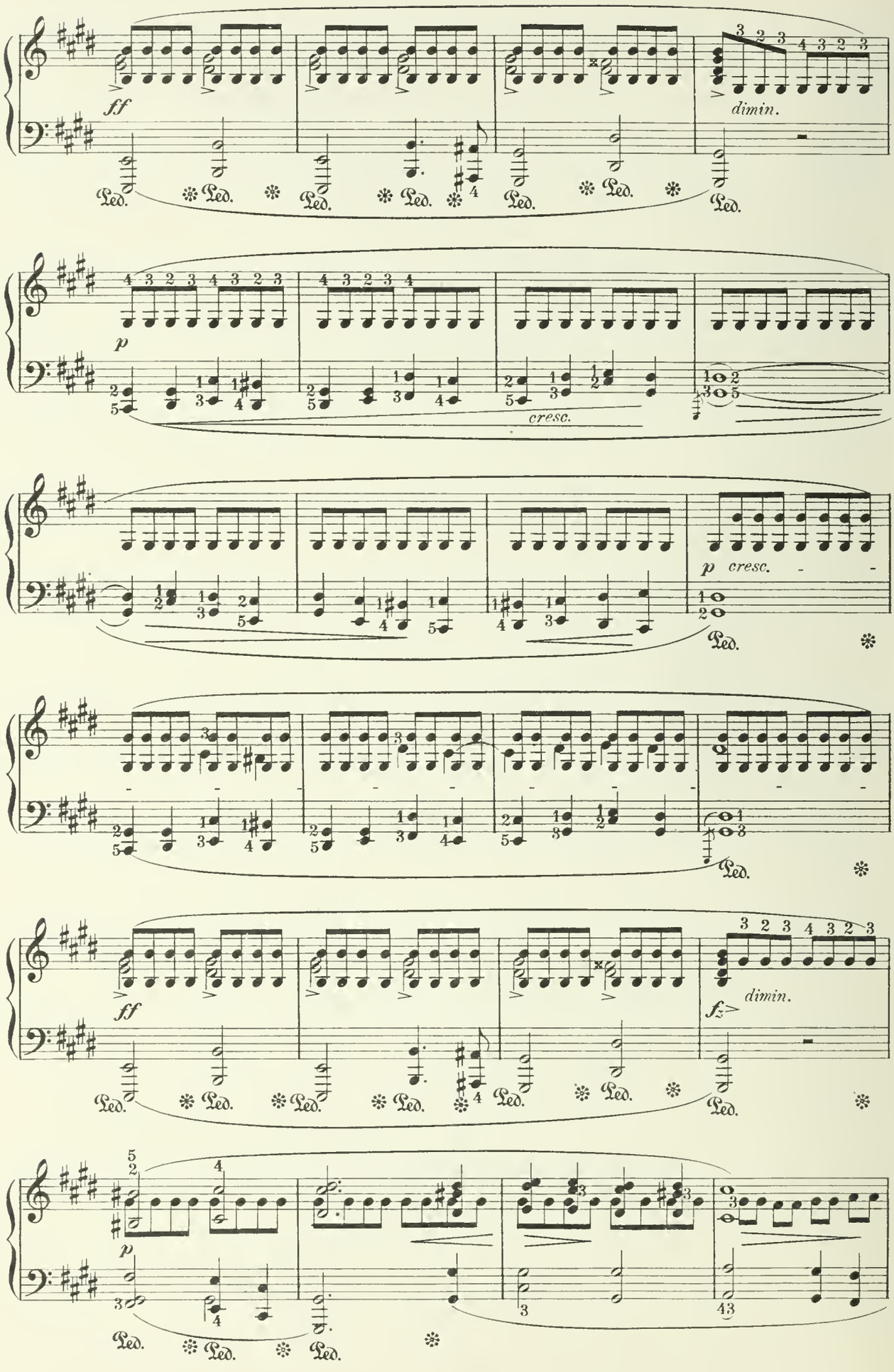

p
Ped.

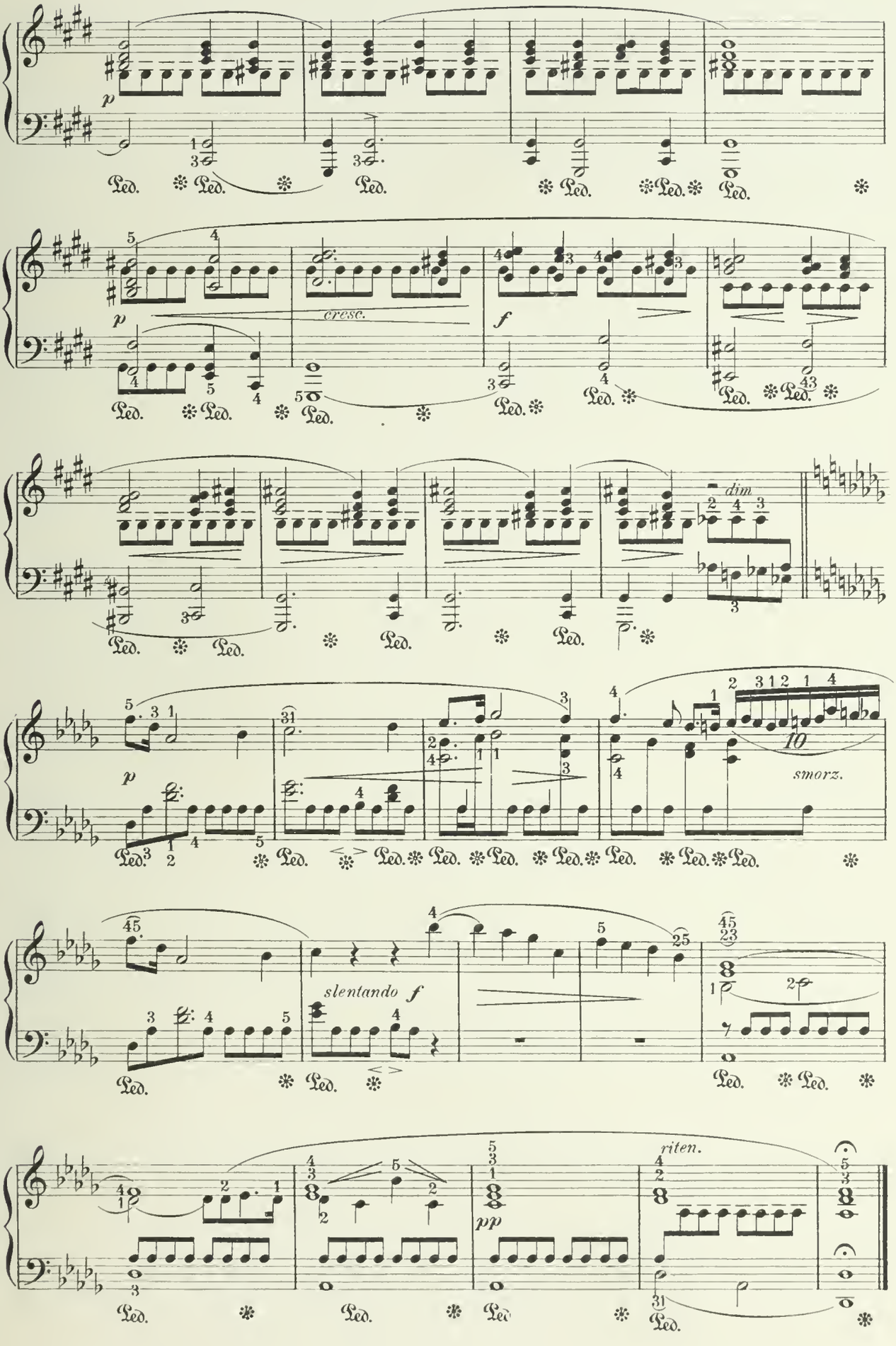

Ped.


sotto voce
cresc.


p cresc.
Ped.


Ped.


ff
dimin.
p
cresc.
p cresc.
ff
dimin.
fz
p

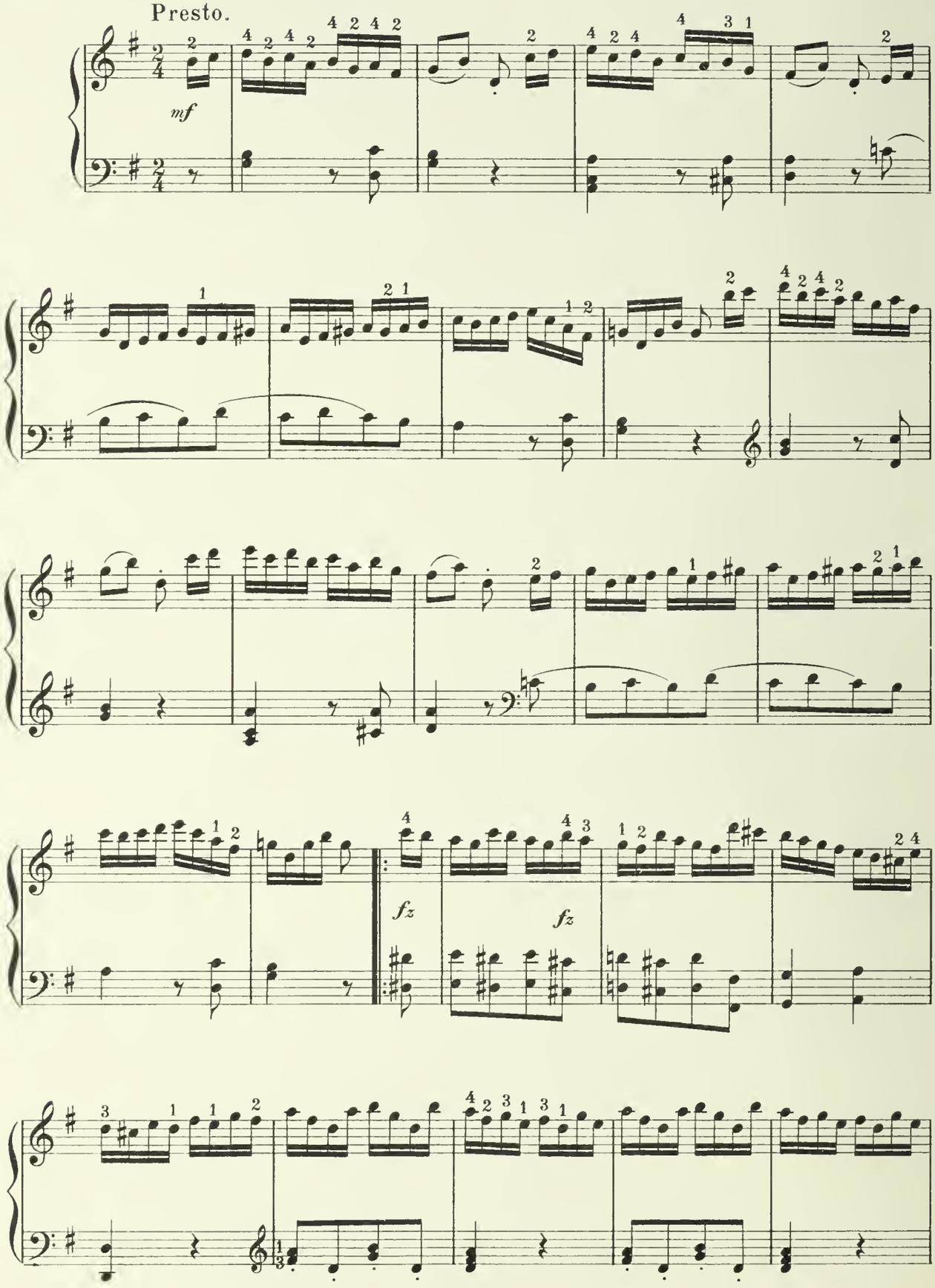

p
Ped.
cresc.
f
dim
smorz.
slentando f
pp
riten.

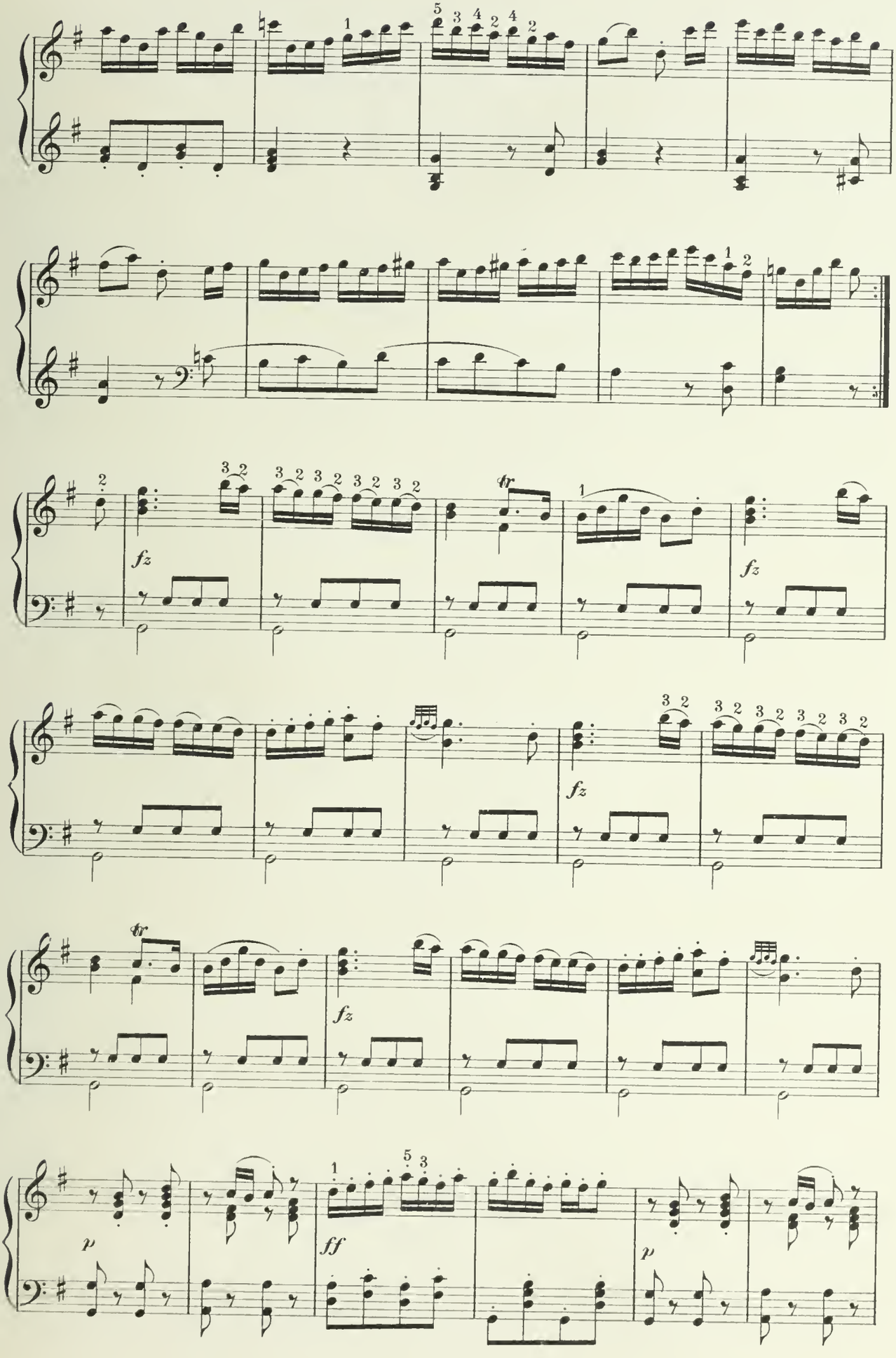
Rondo all' Ongarese

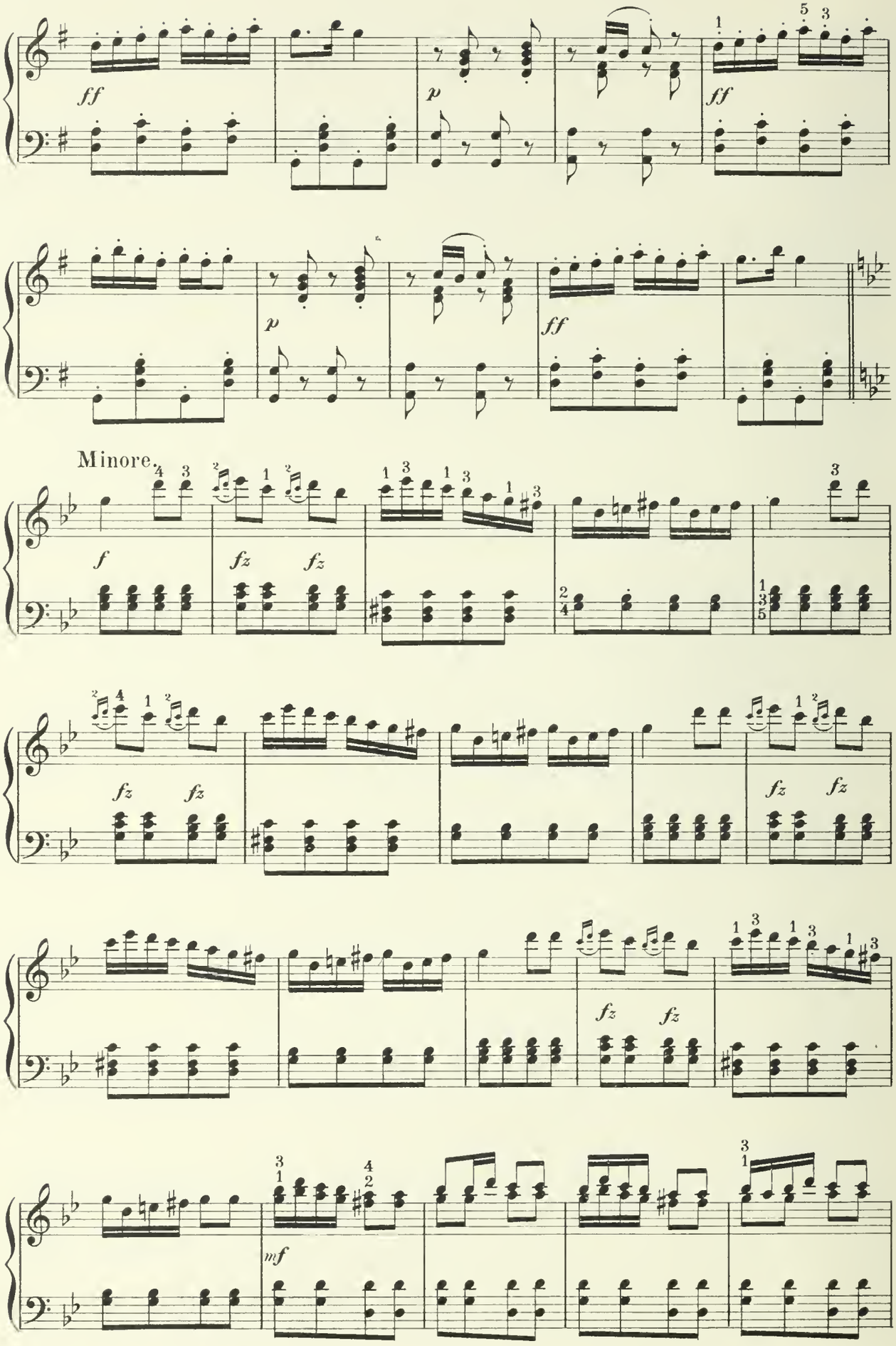
from the

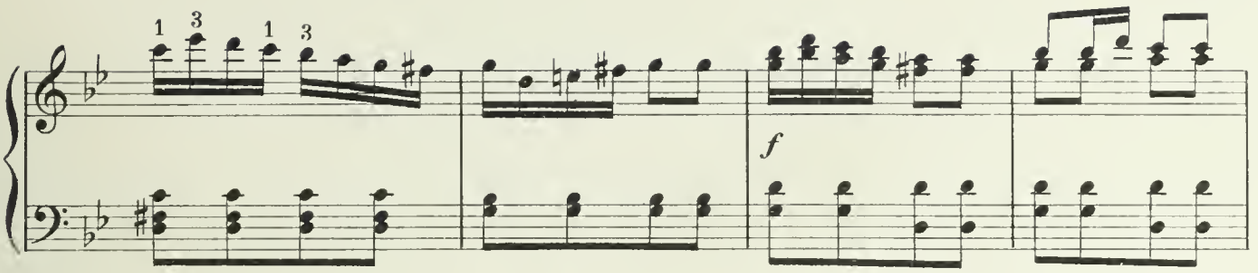
TRIO in G MAJOR.

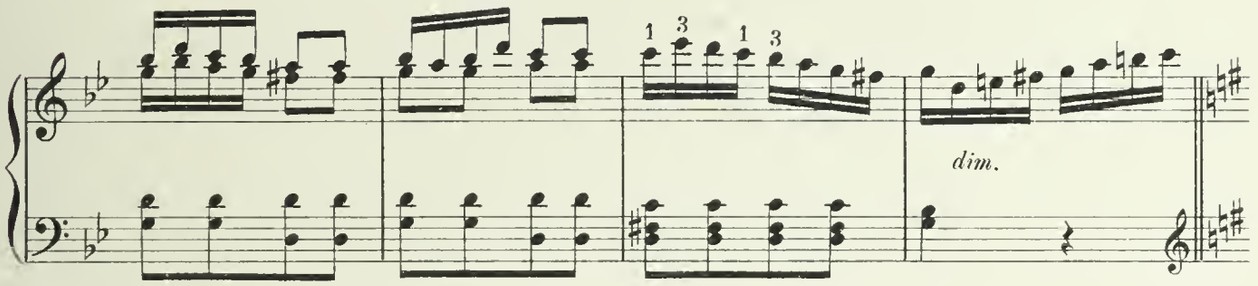
J. HAYDN.



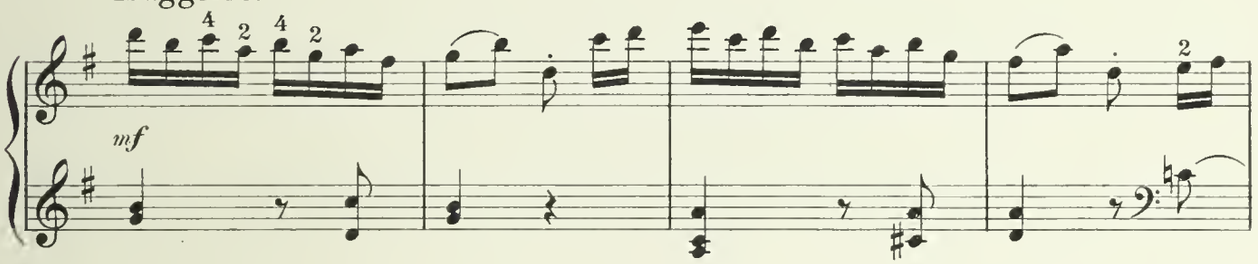

fz
tr
fz
fz
tr
fz
p
ff
p

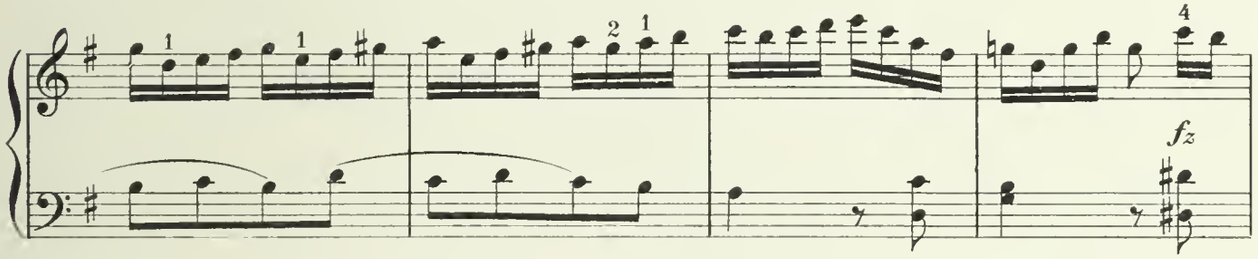

ff
p
ff
p
ff
Minore.
f
fz
fz
fz
fz
fz
fz
fz
fz
mf

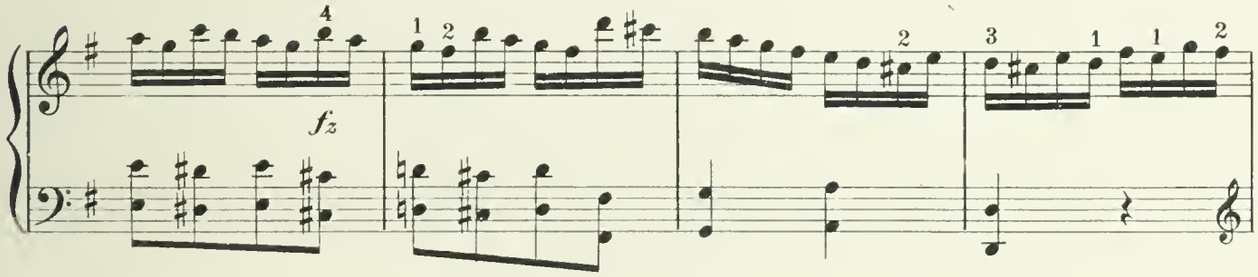


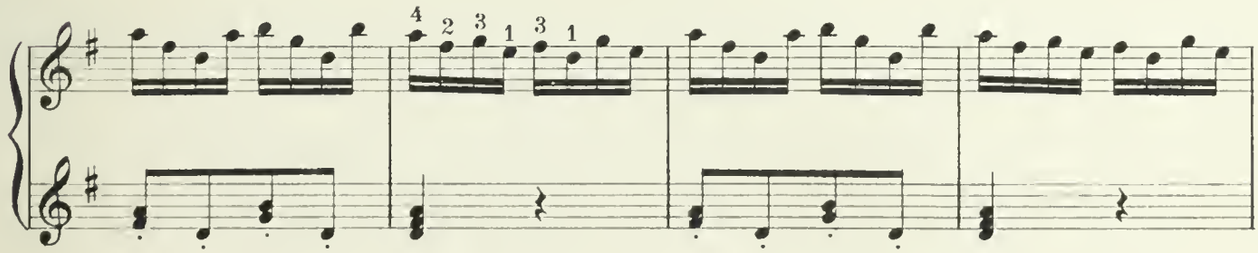


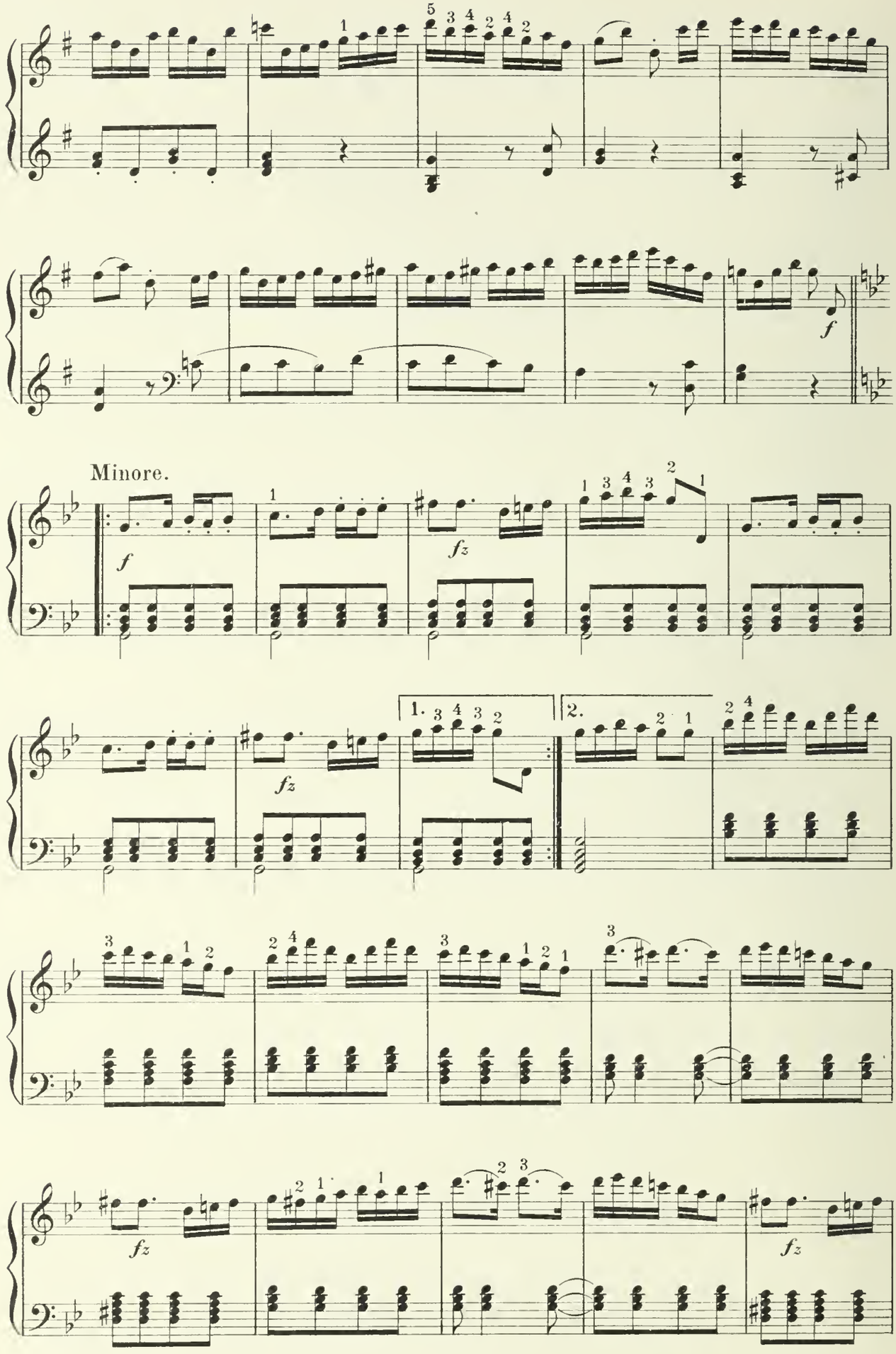
Maggiore.

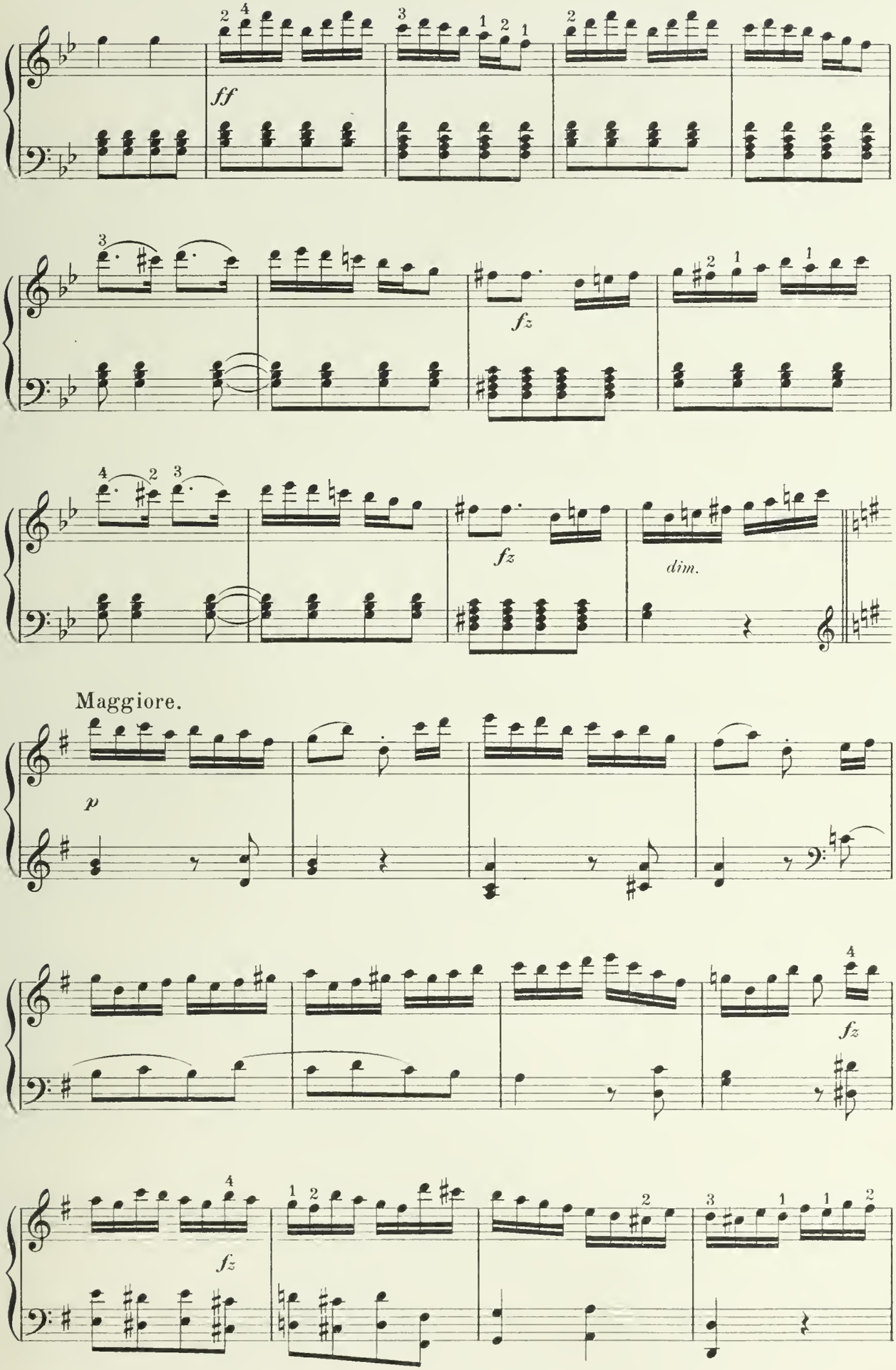


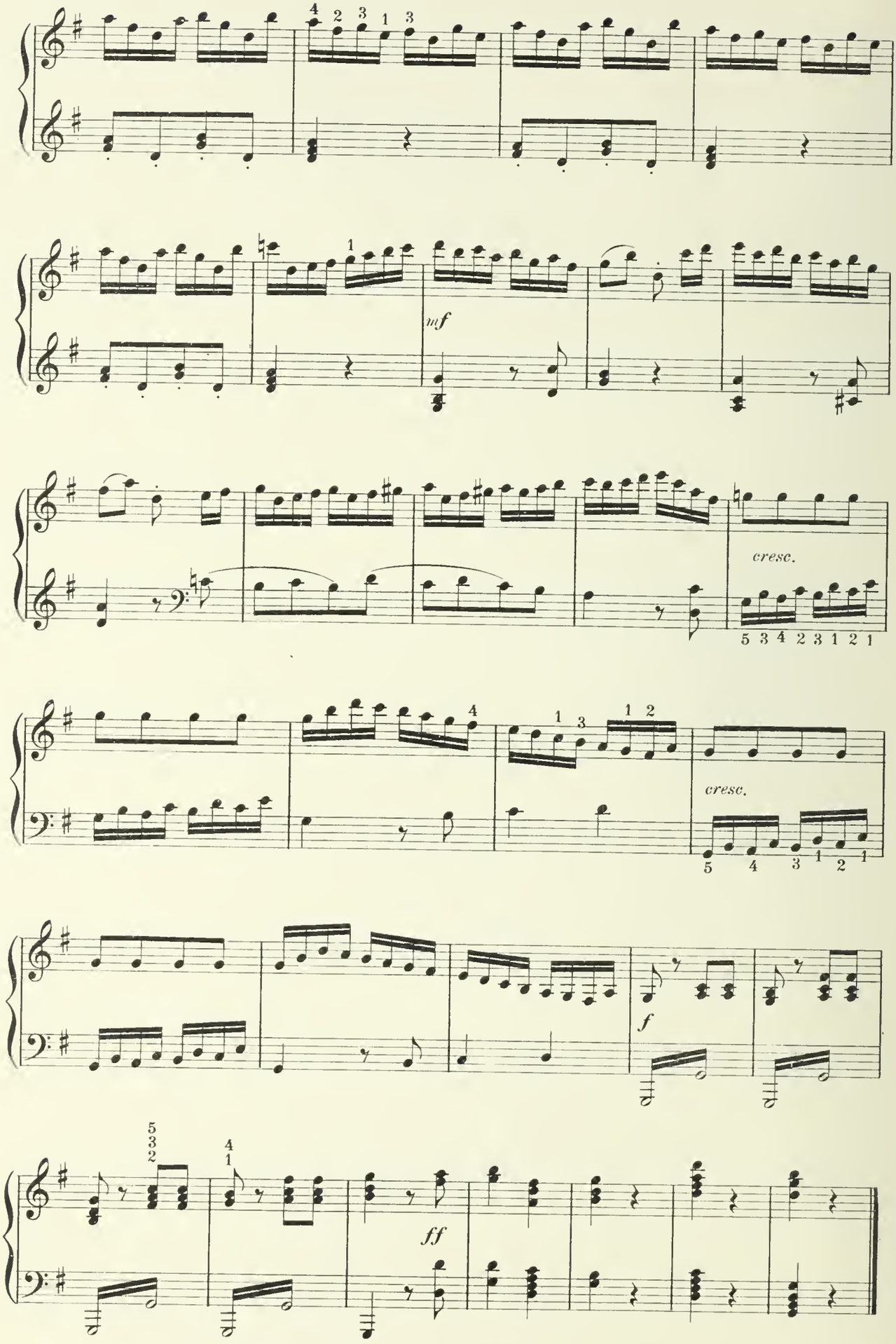







Minore.
f
fz
1. 2.

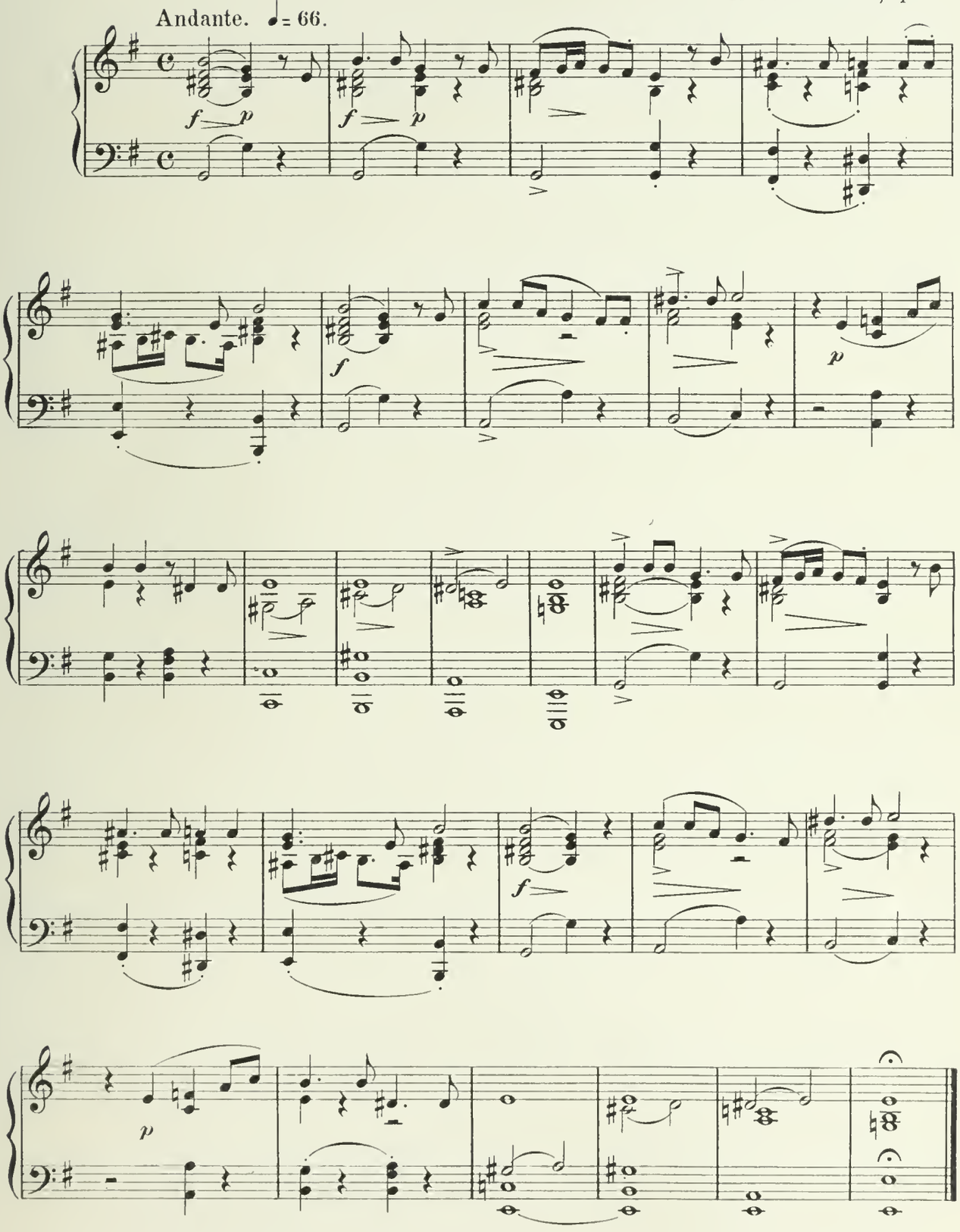

ff
fz
fz
dim.
Maggiore.
p
fz
fz


mf
cresc.
cresc.
f
ff

Paradise and the Peri.

"Close by the lake, she heard the moan
Of one who, at this silent hour,
Had thither stol'n to die alone."

R. SCHUMANN, Op. 50.

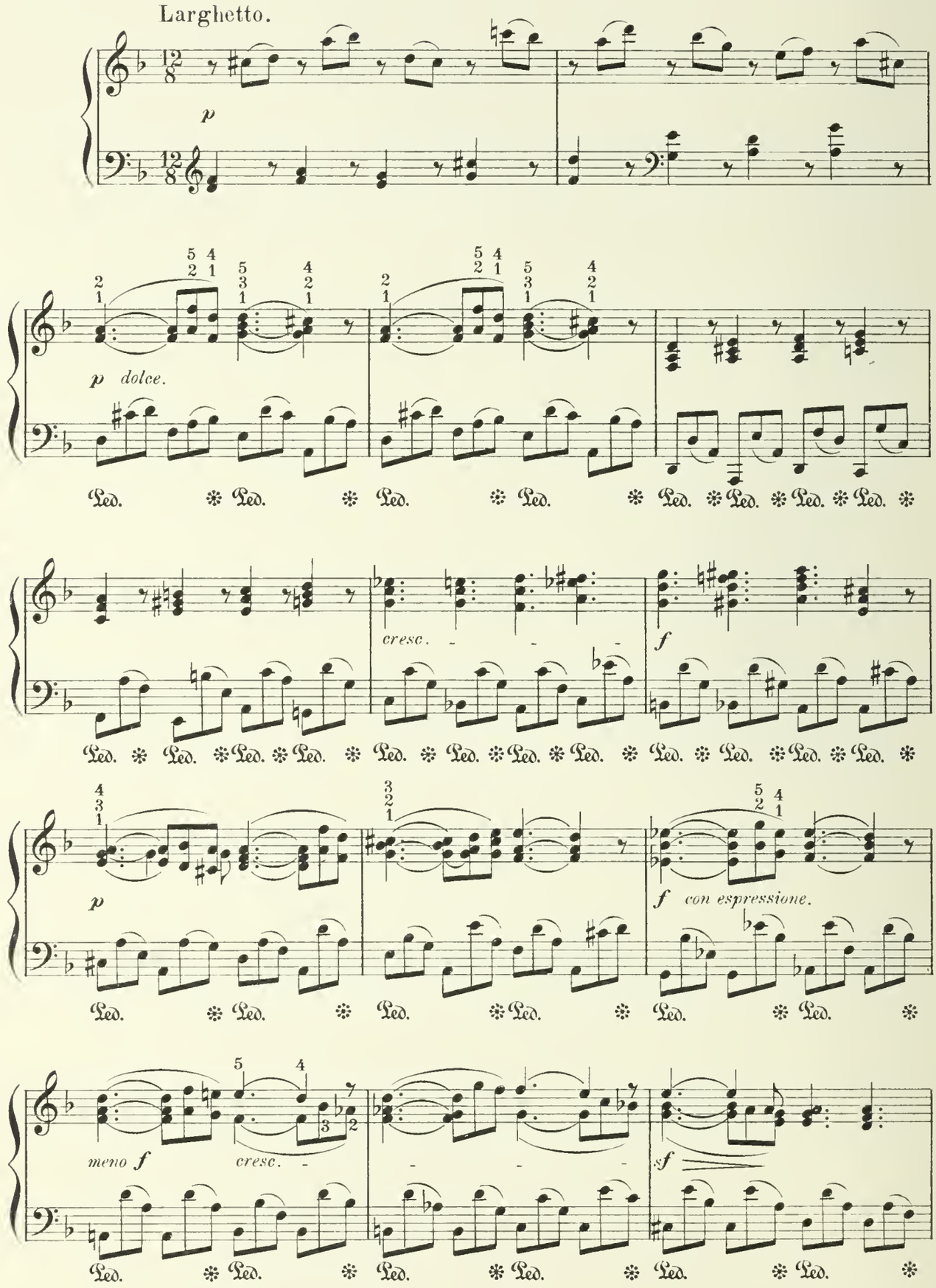


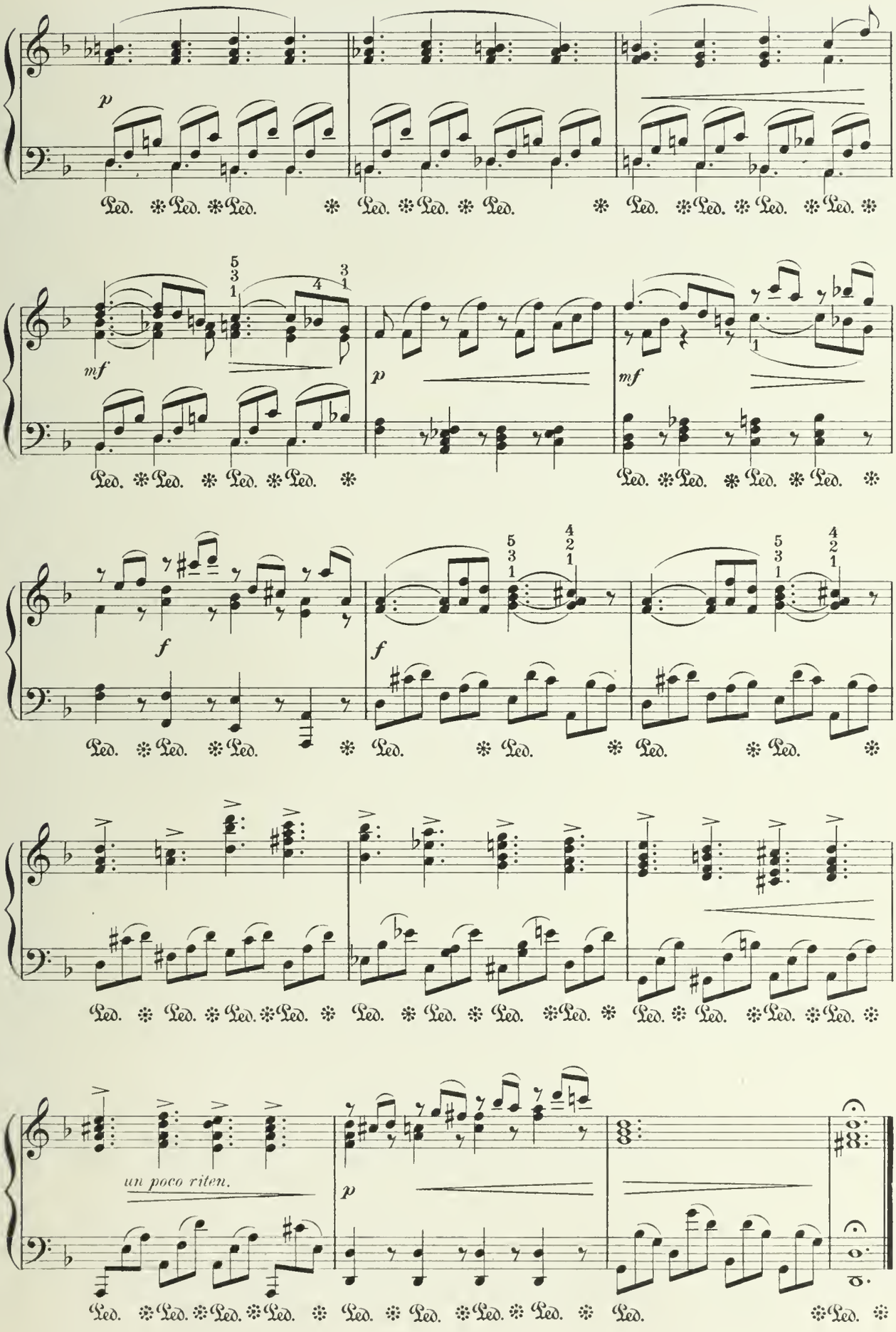
Lacrymosa.

from the

REQUIEM.

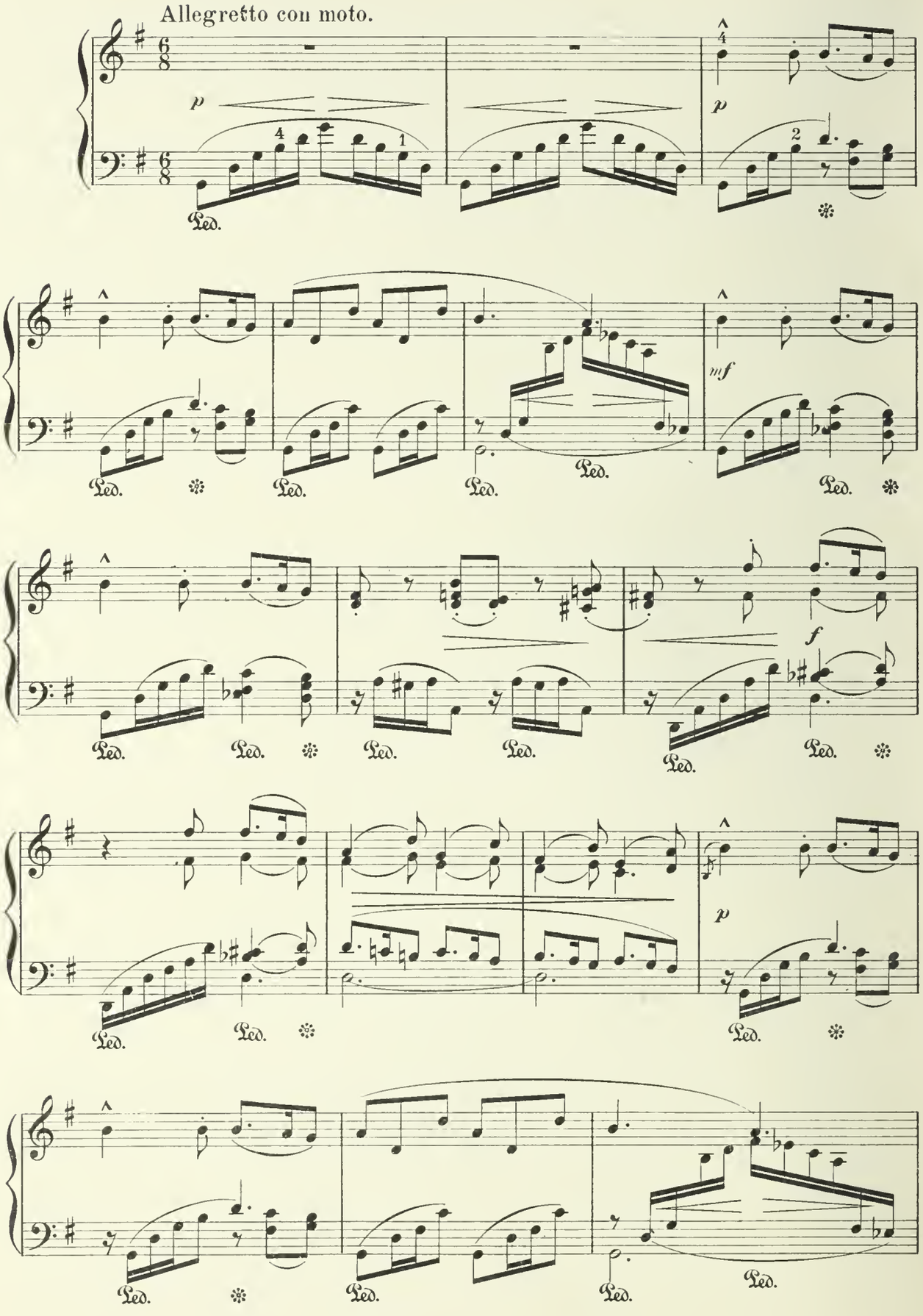
W. A. MOZART.

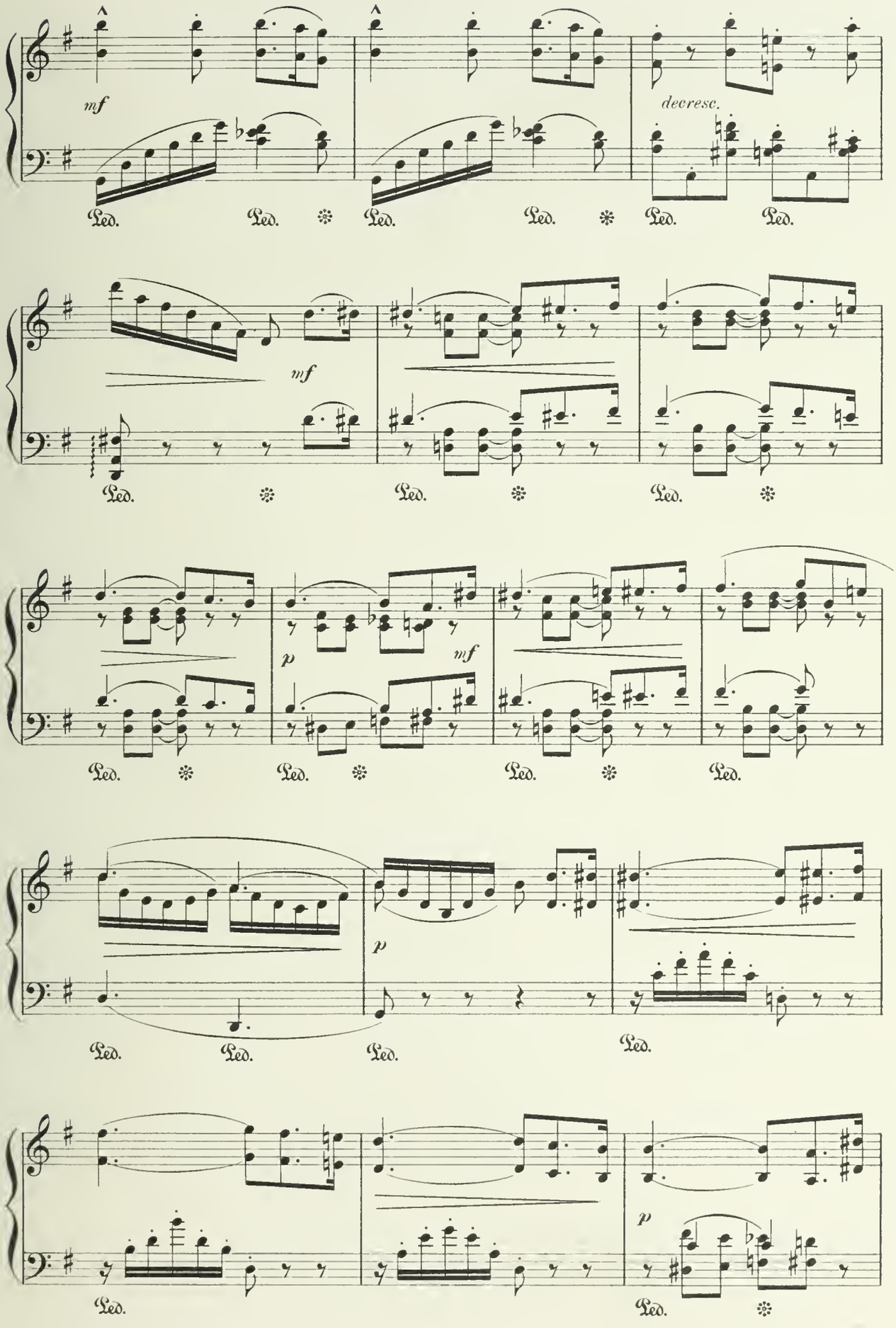


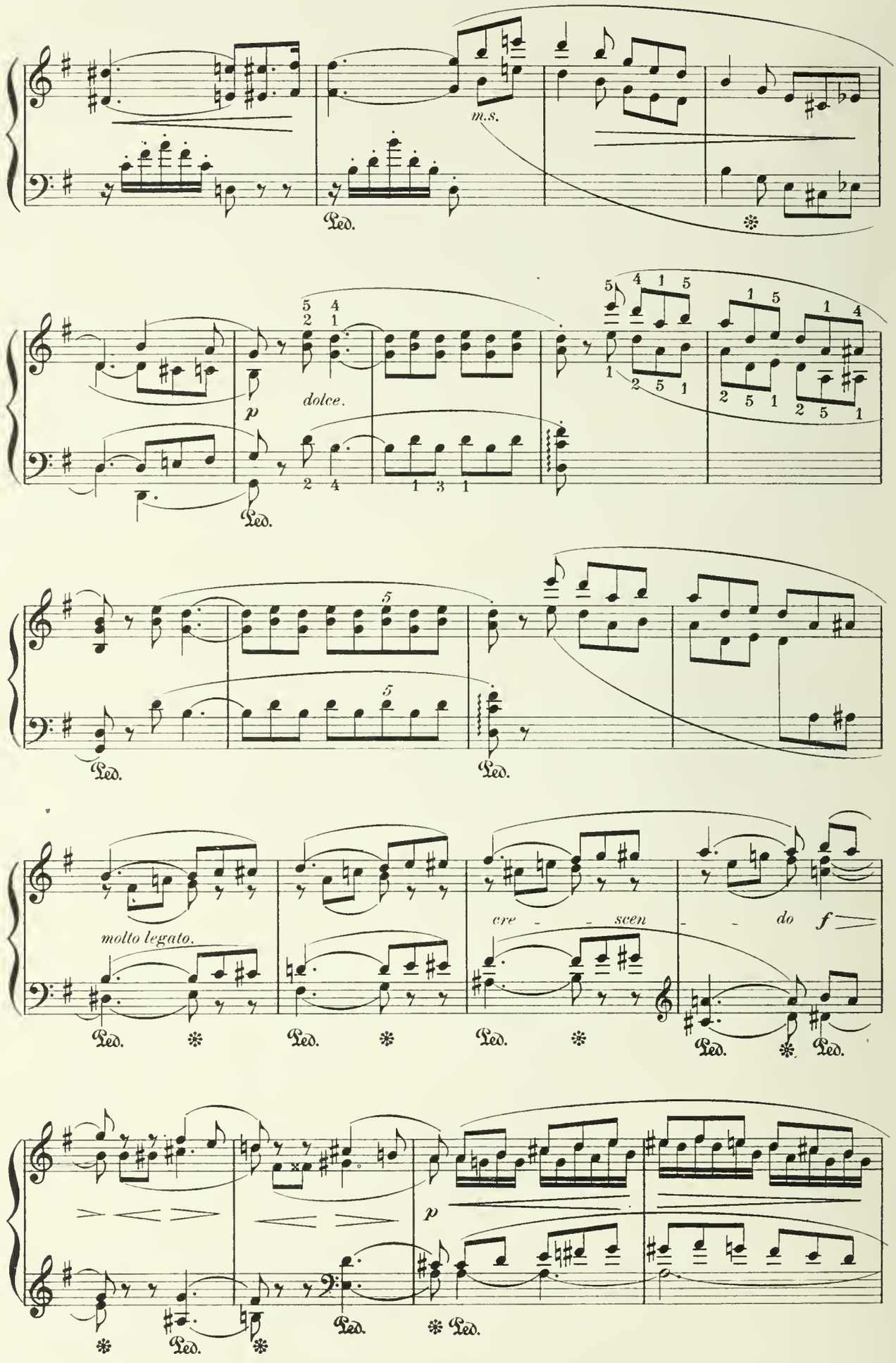

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
p
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
un poco riten.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

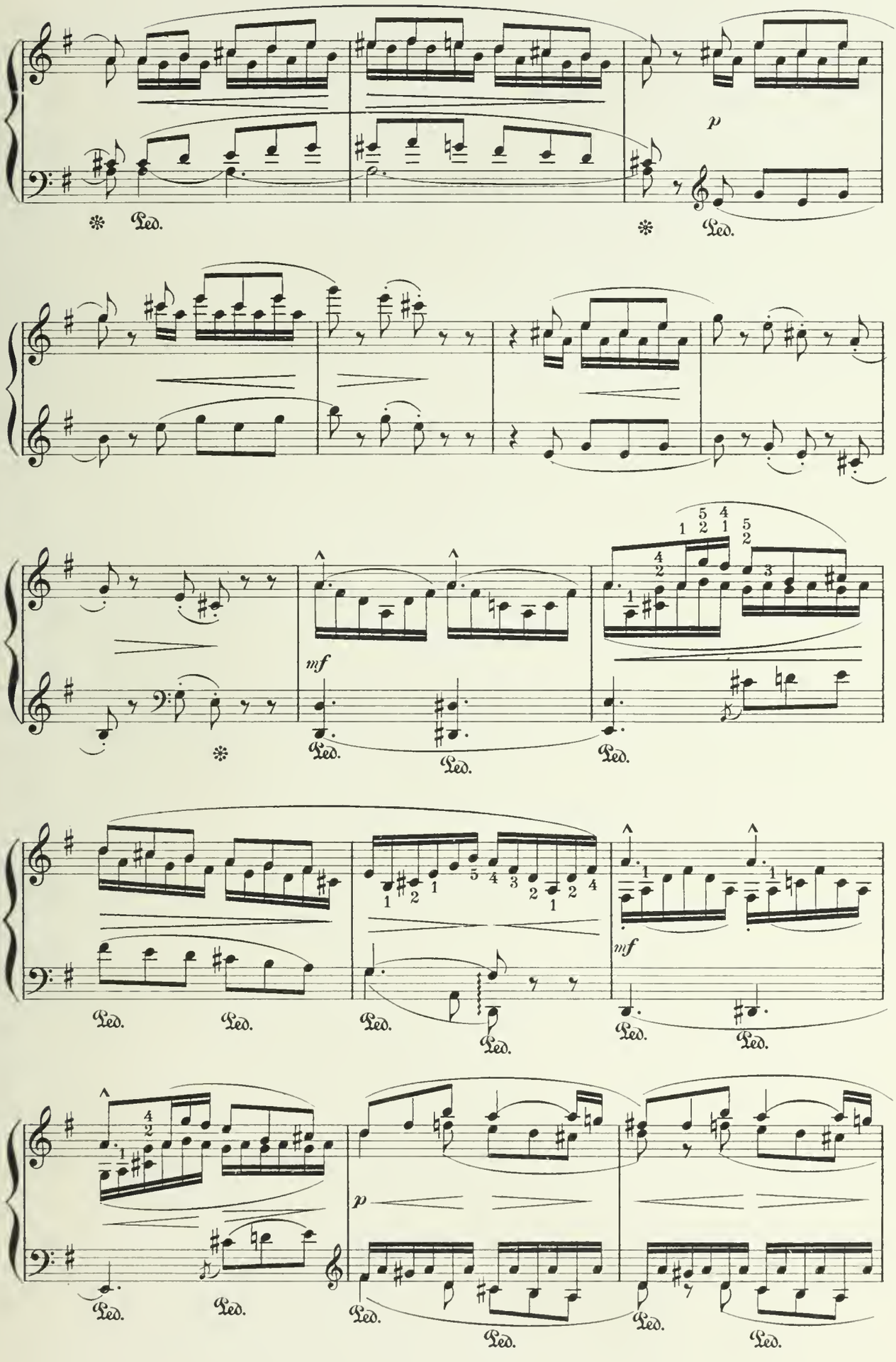
Berceuse.

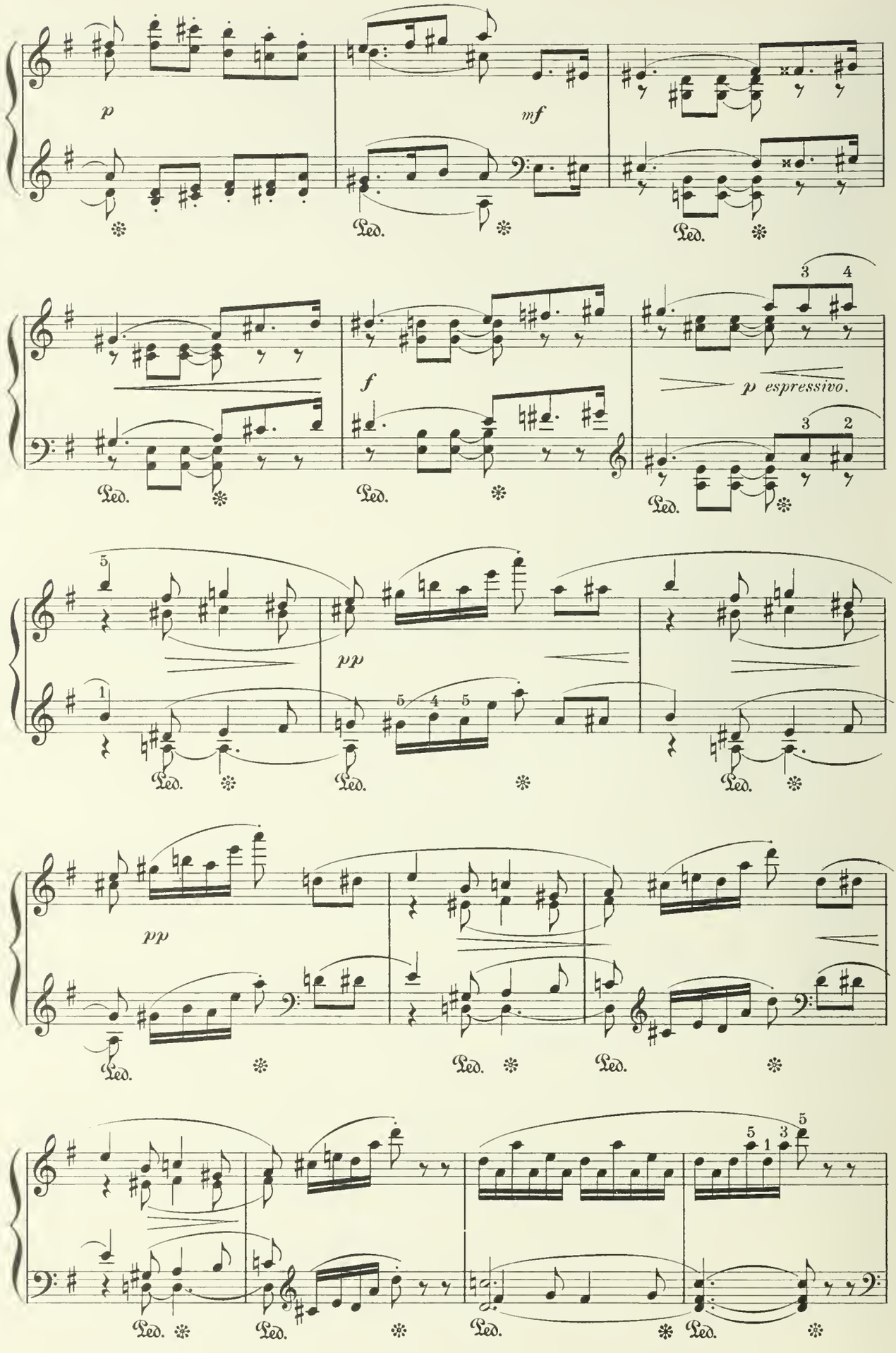
ADOLF JENSEN.

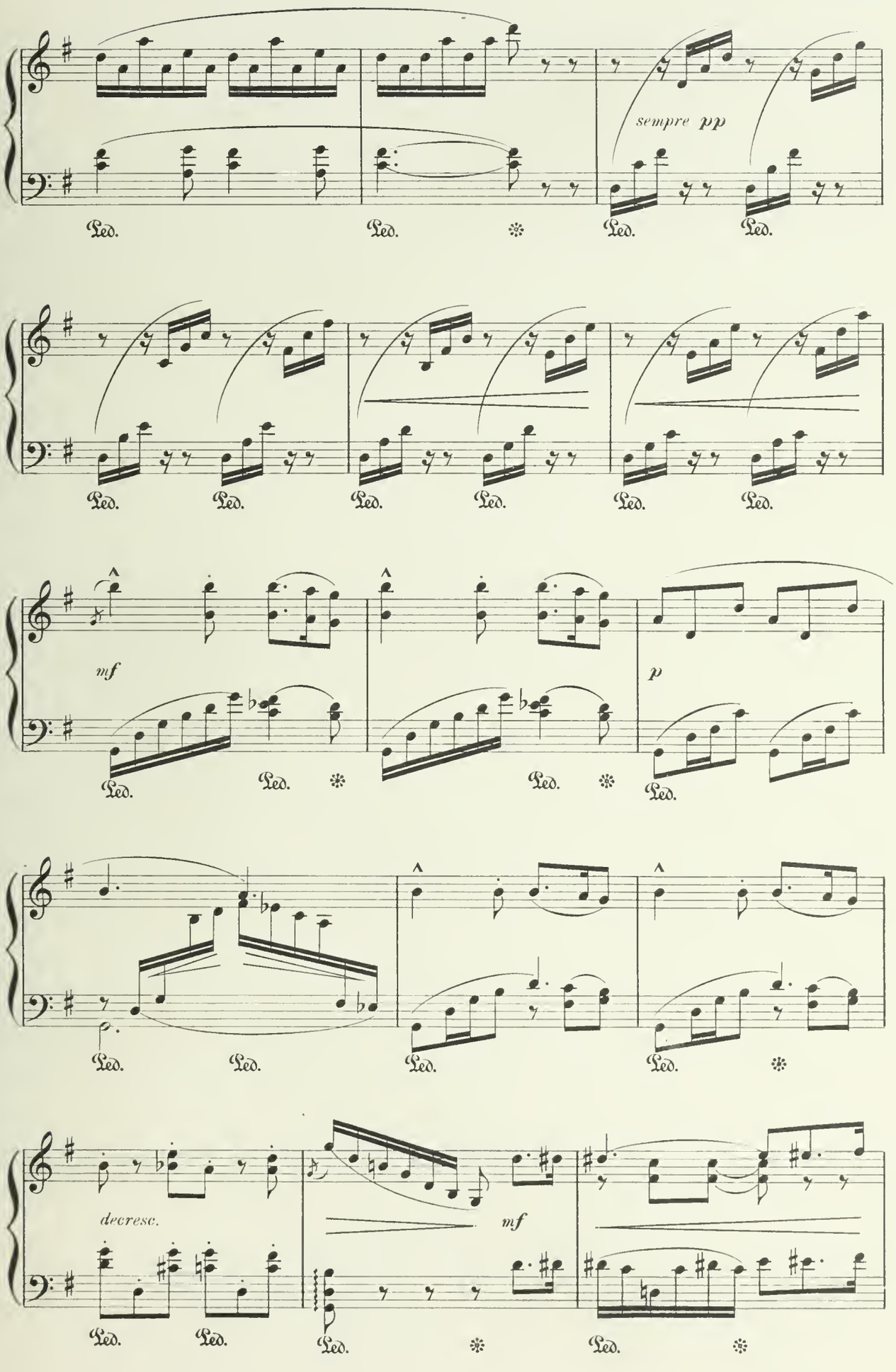


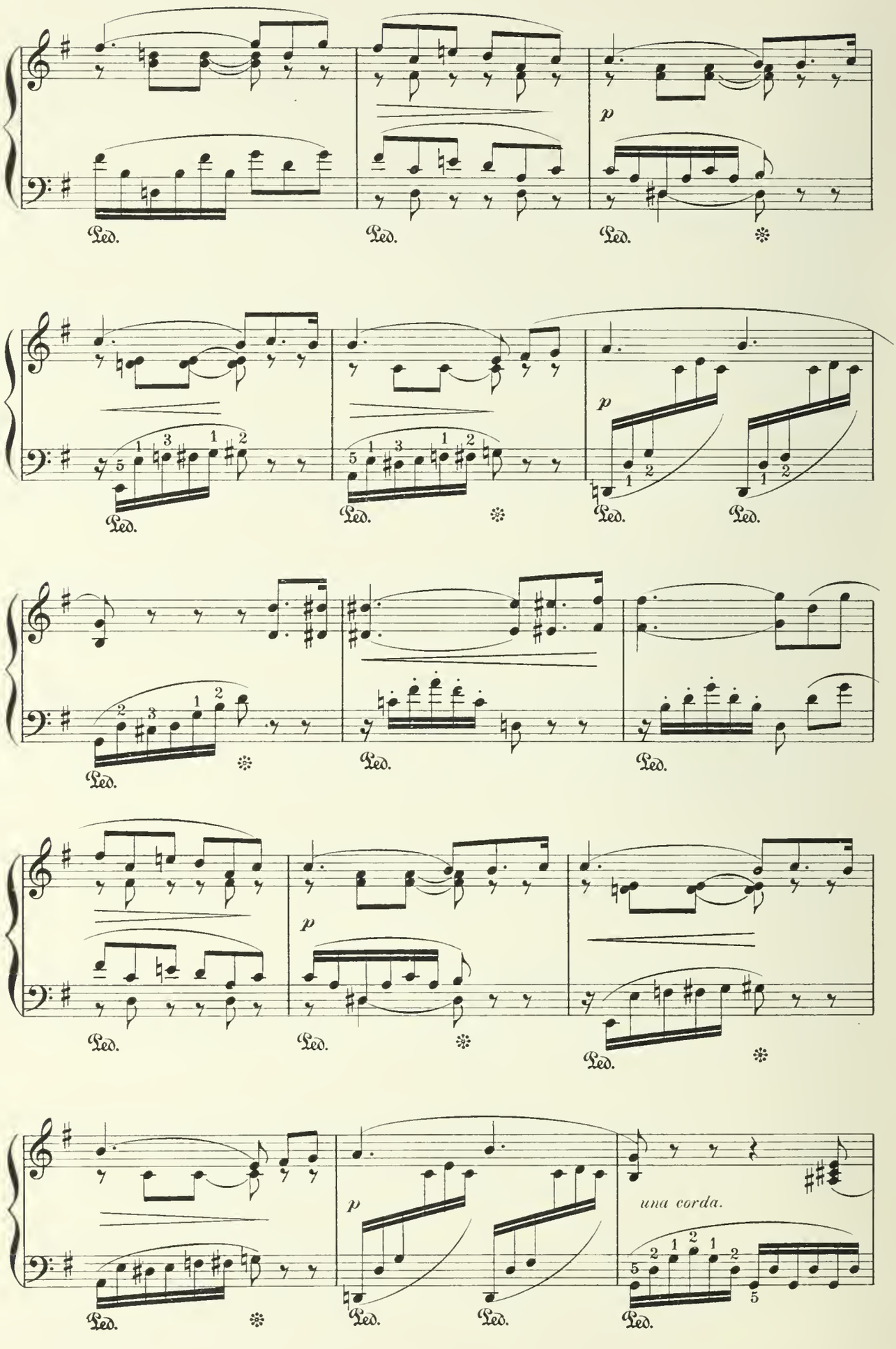

mf
decresc.
mf
p
mf
p
p
Ped.

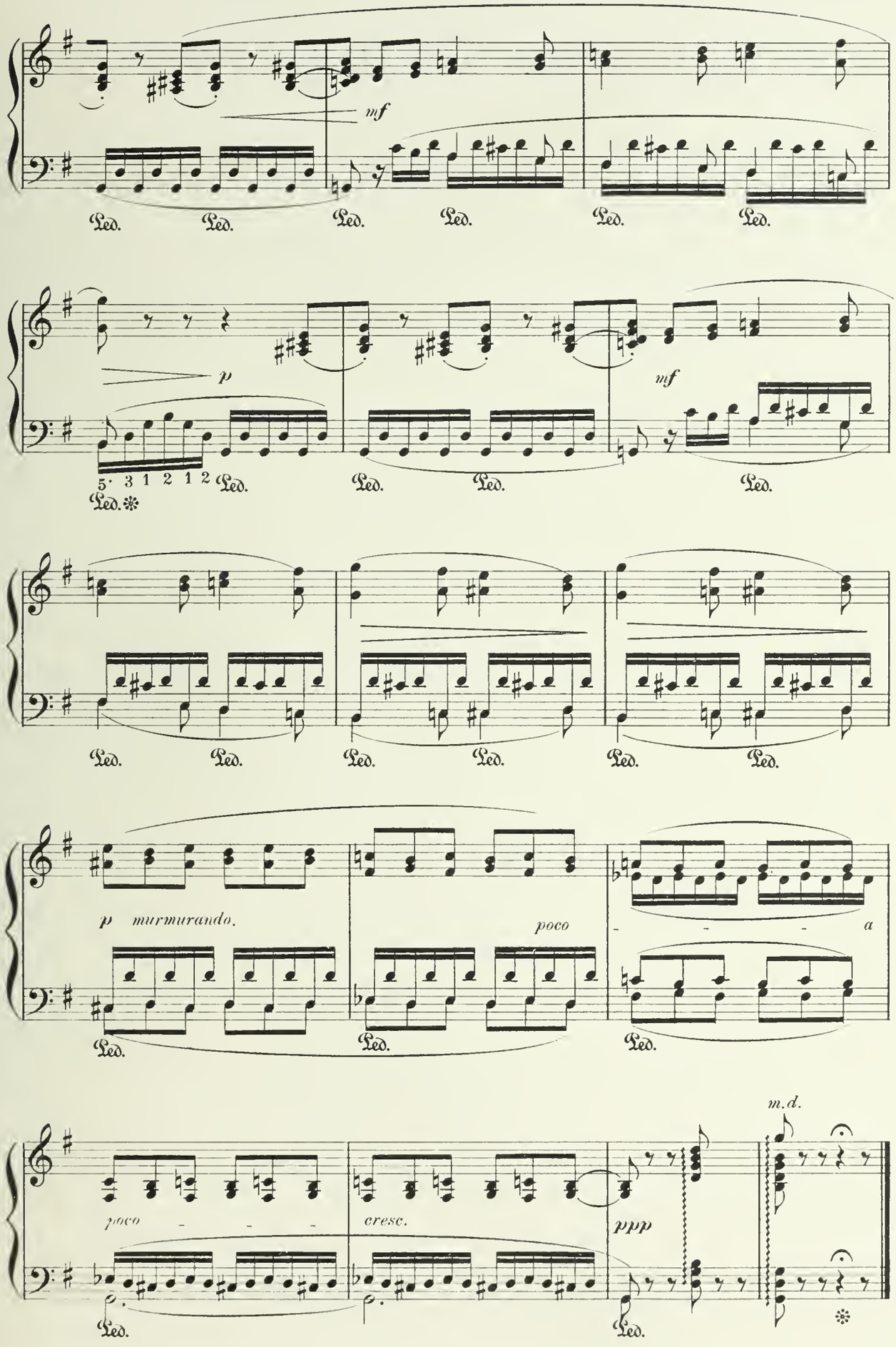

m.s.
Ped.
dolce.
molto legato.
cre - - scen - - do
f
p


p
mf
mf
p
Ped.


p
mf
Ped.
f
p espressivo.
pp
pp


sempre pp
mf
p
decresc.
mf

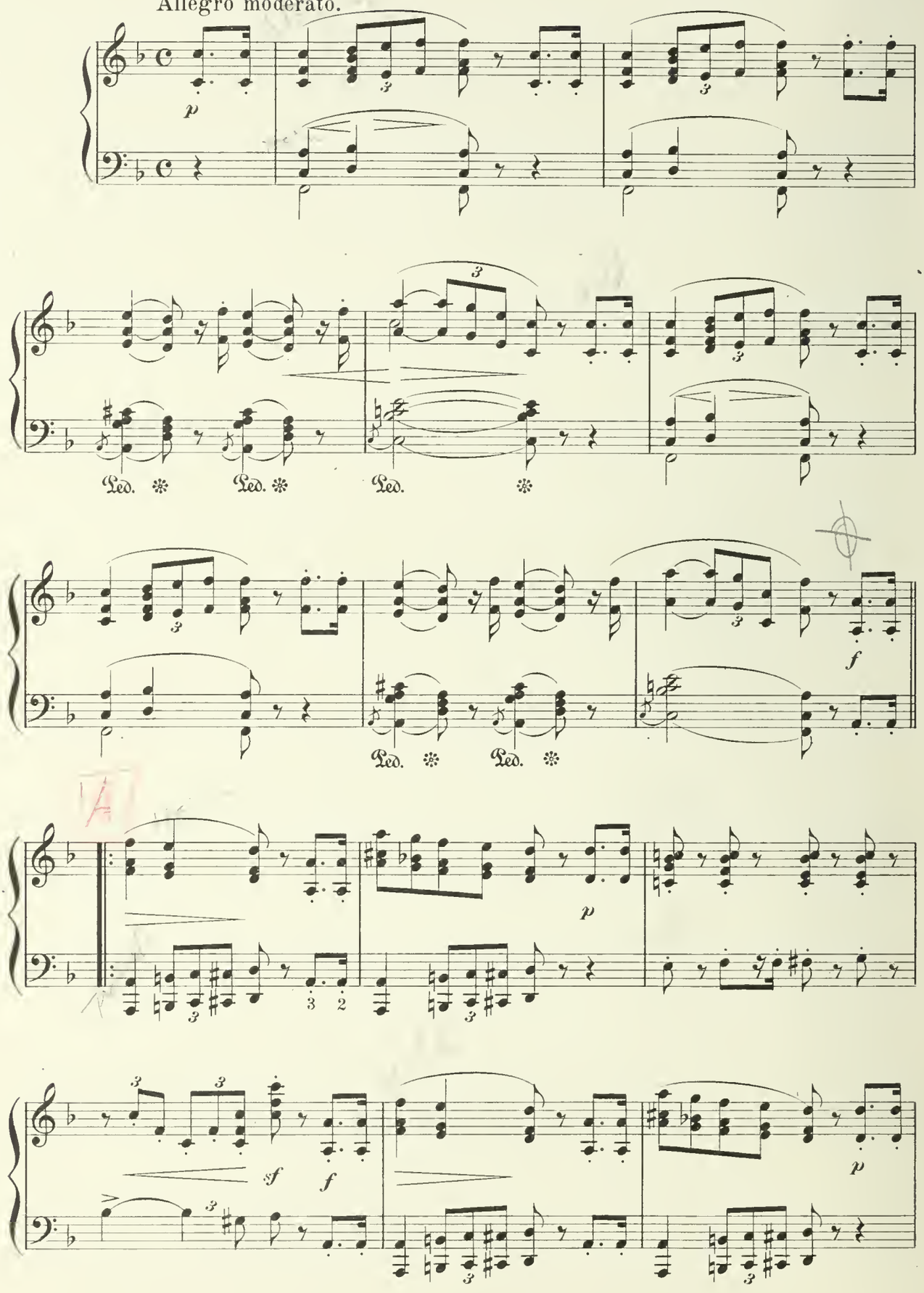

p
una corda.

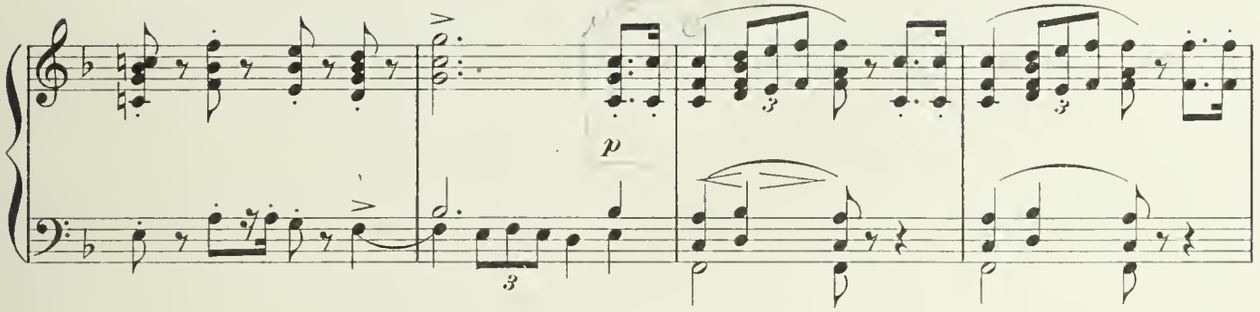

mf
Led.
p
5 3 1 2 1 2
mf
p murmurando.
poco
a
poco
cresc.
ppp
m.d.

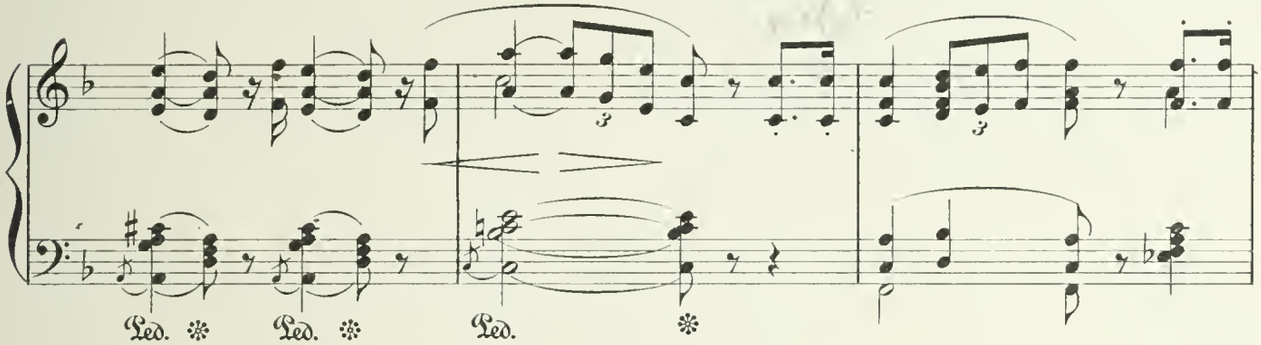
Serenade.

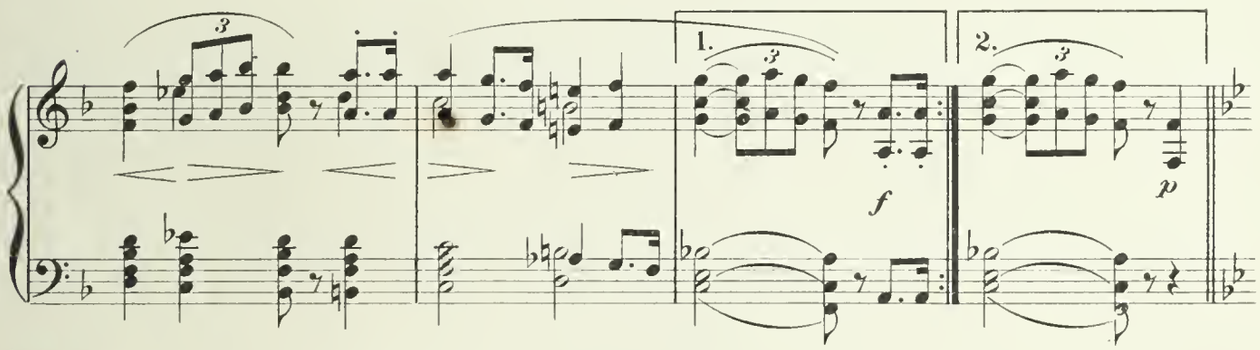
MARCH.
Allegro moderato.

H. SCHOLTZ, Op. 26. №1.

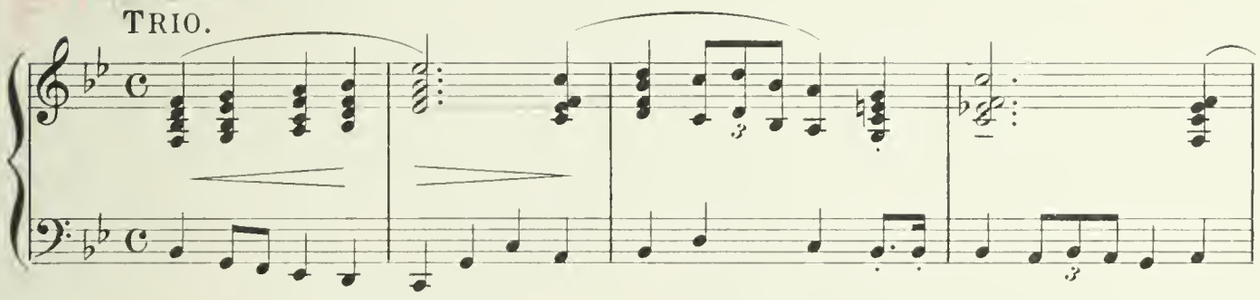


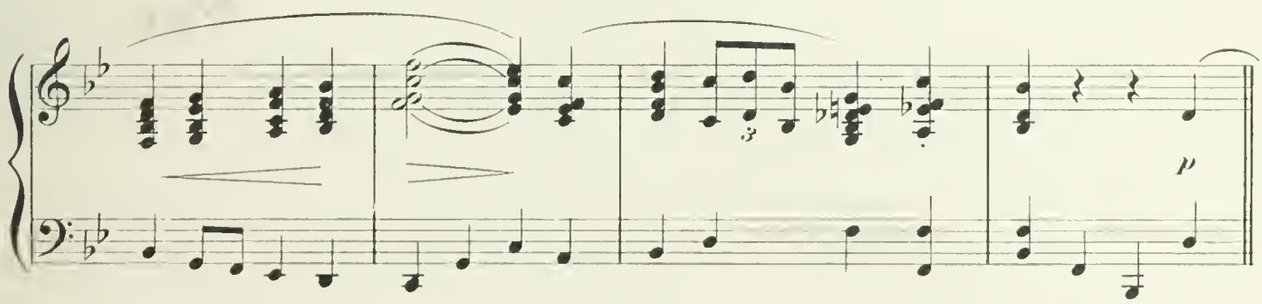


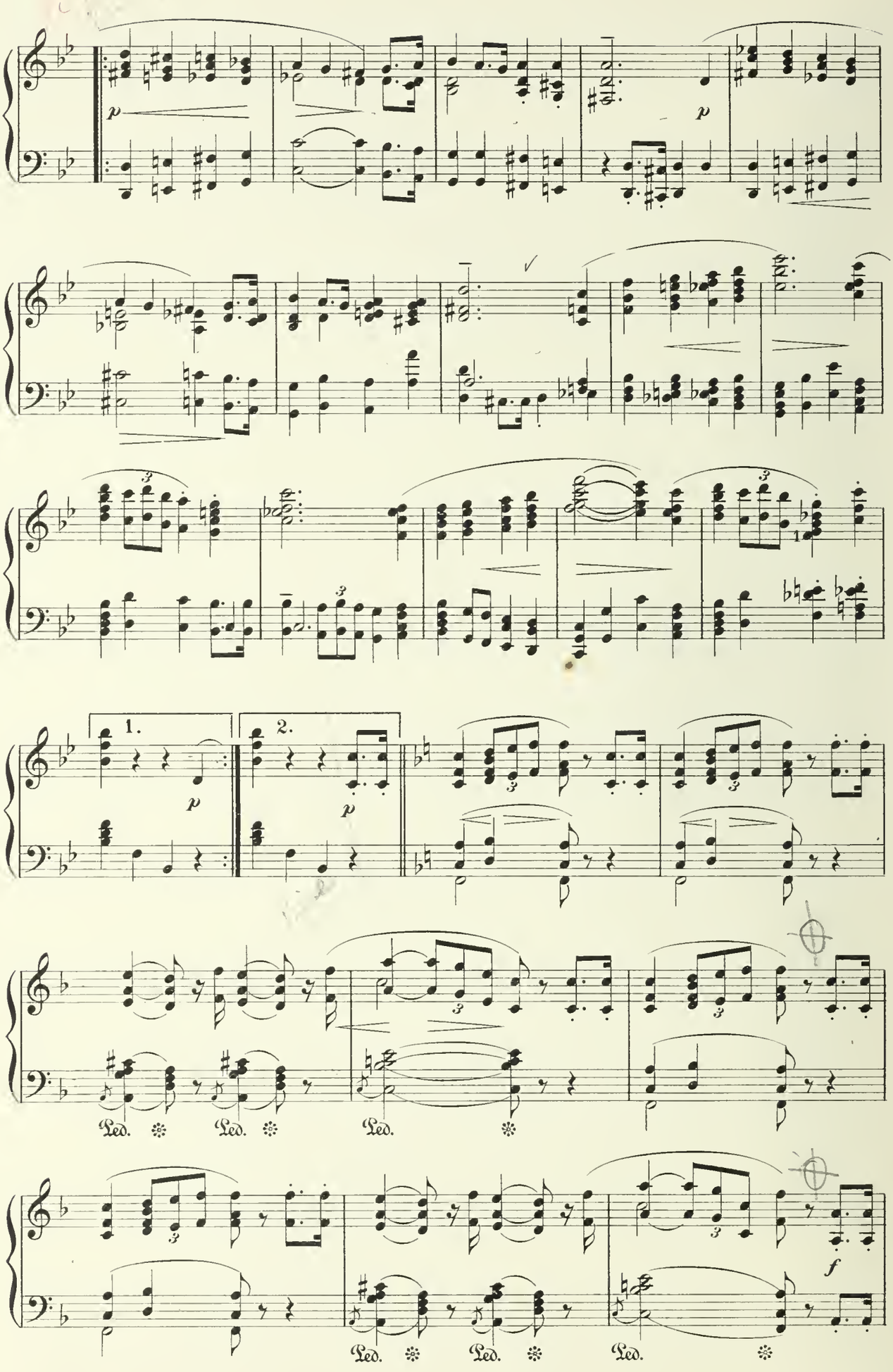


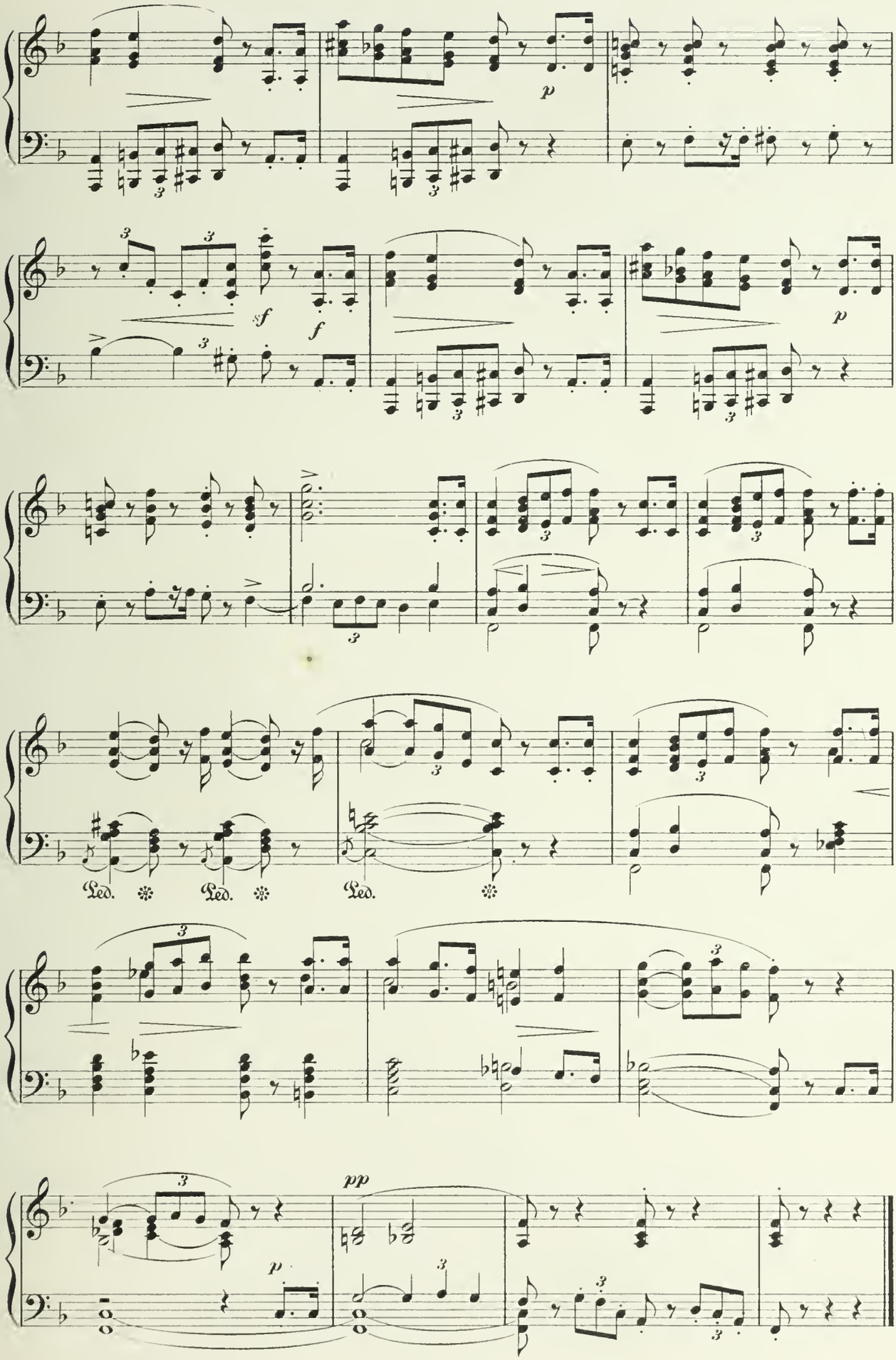


TRIO.






p
p
1.
2.
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f

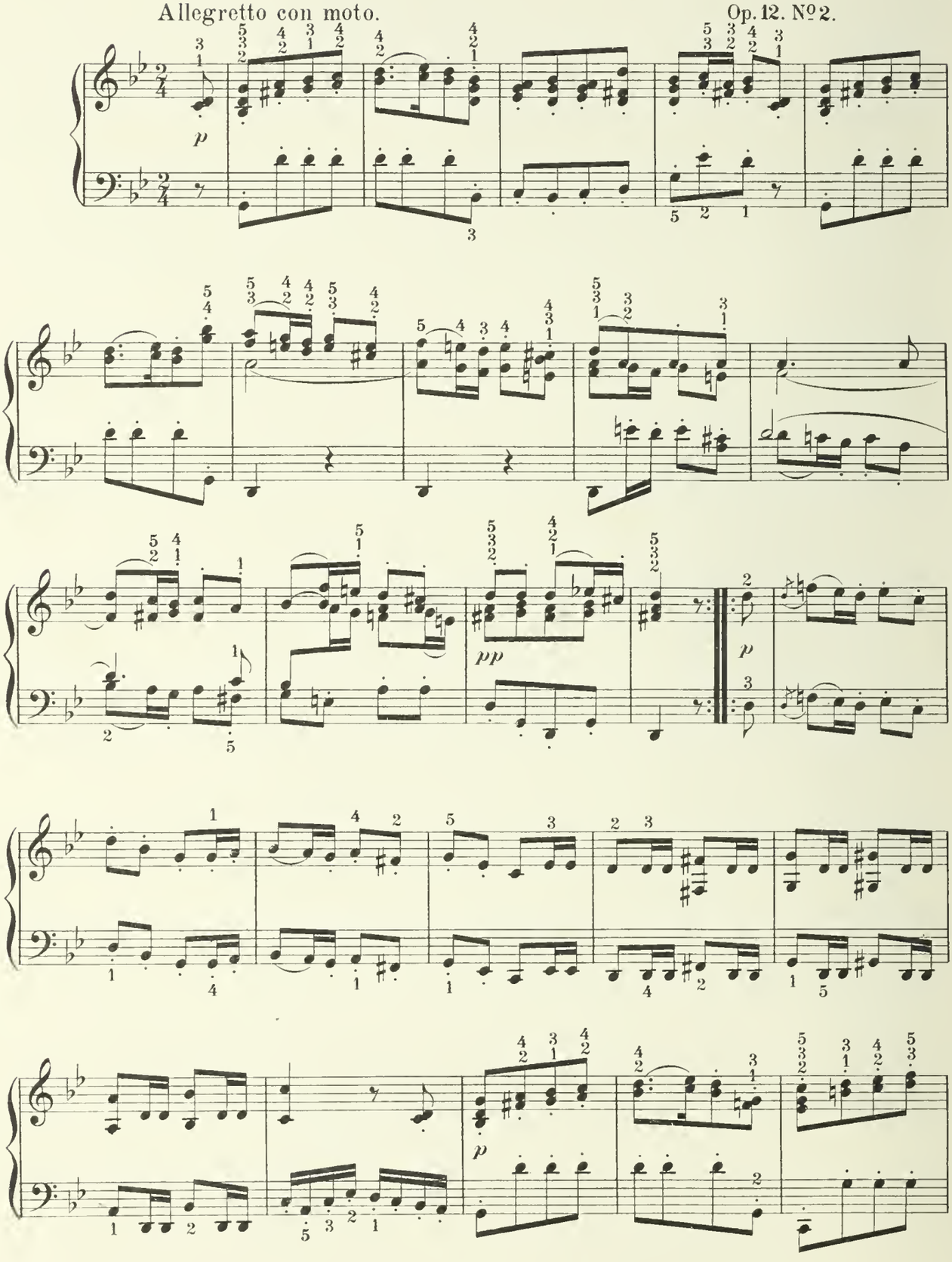

p
sf
f
p
Ped.
Ped.
Ped.
pp
p

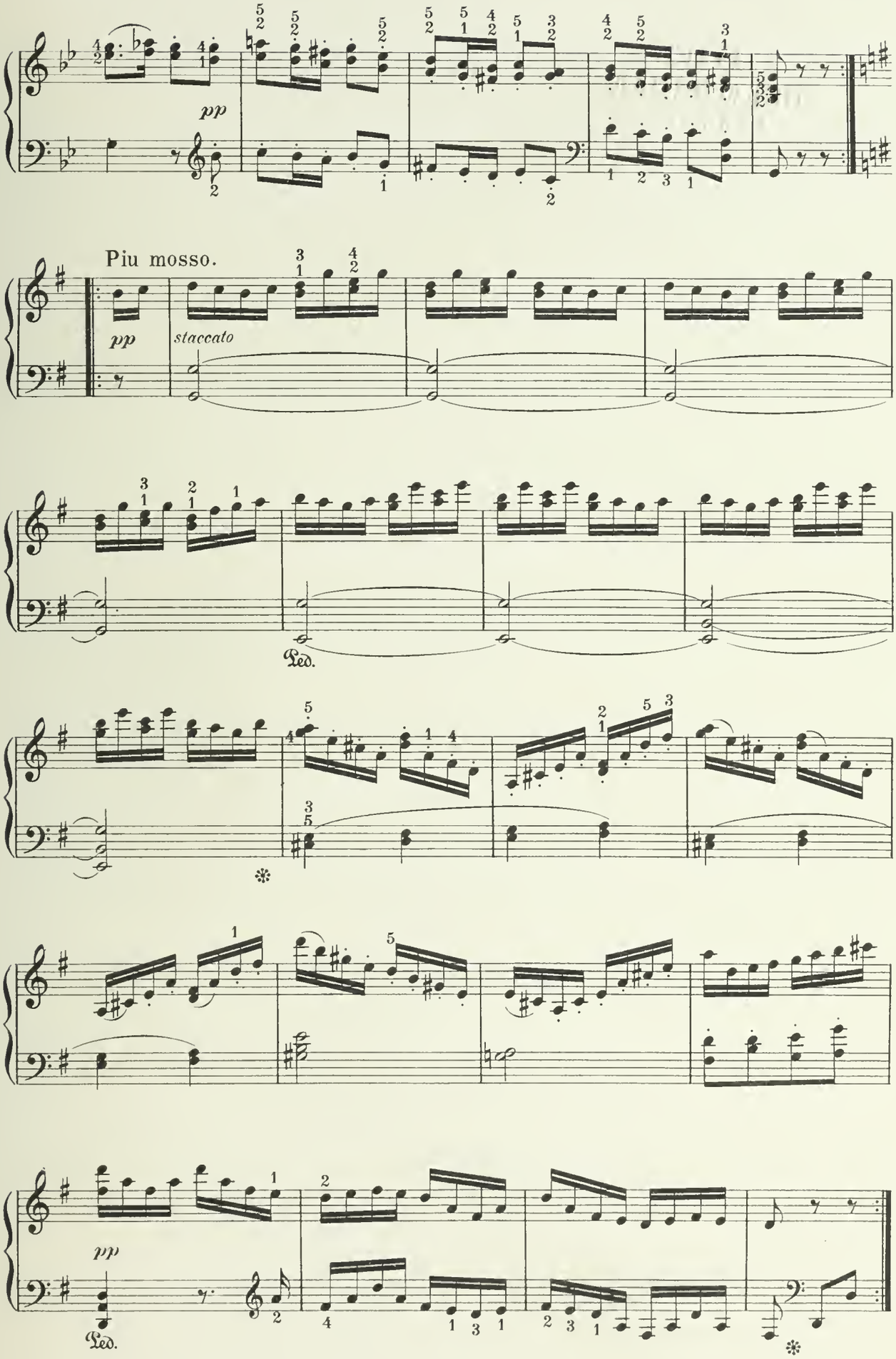
Canzonetta.

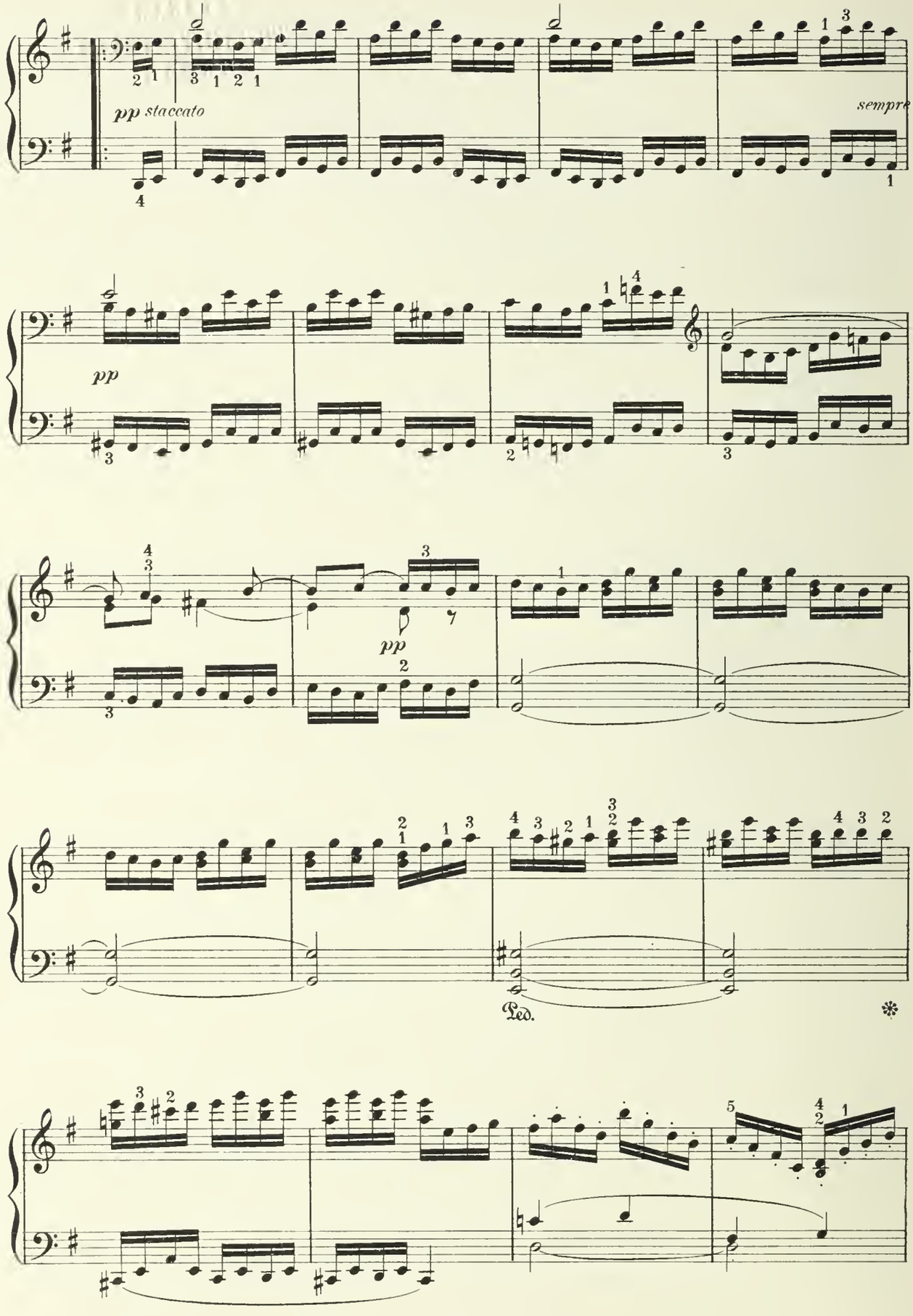
from the String Quartet in E flat.

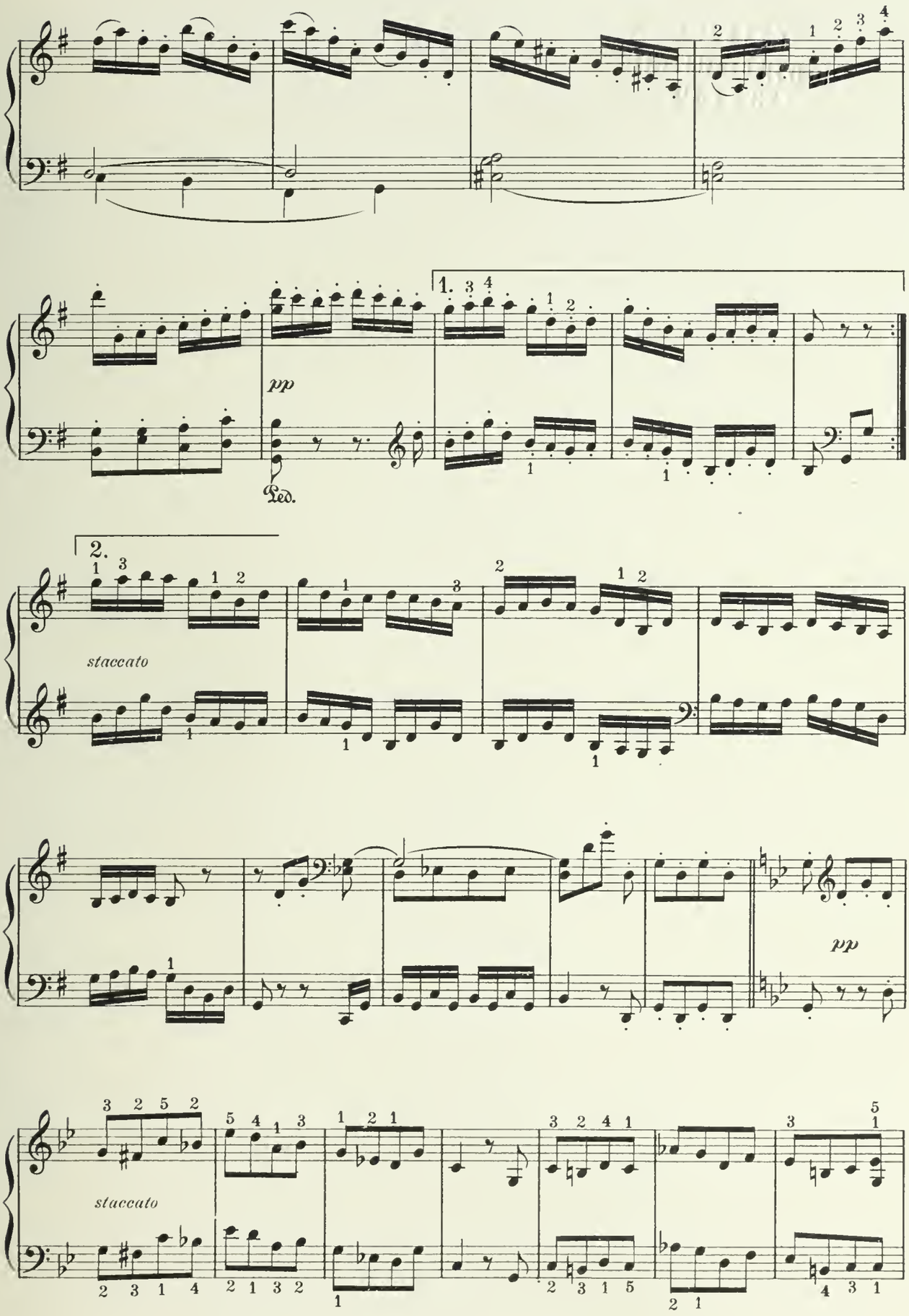
F. MENDELSSOHN-BARTHOLDY.
Op. 12. No 2.

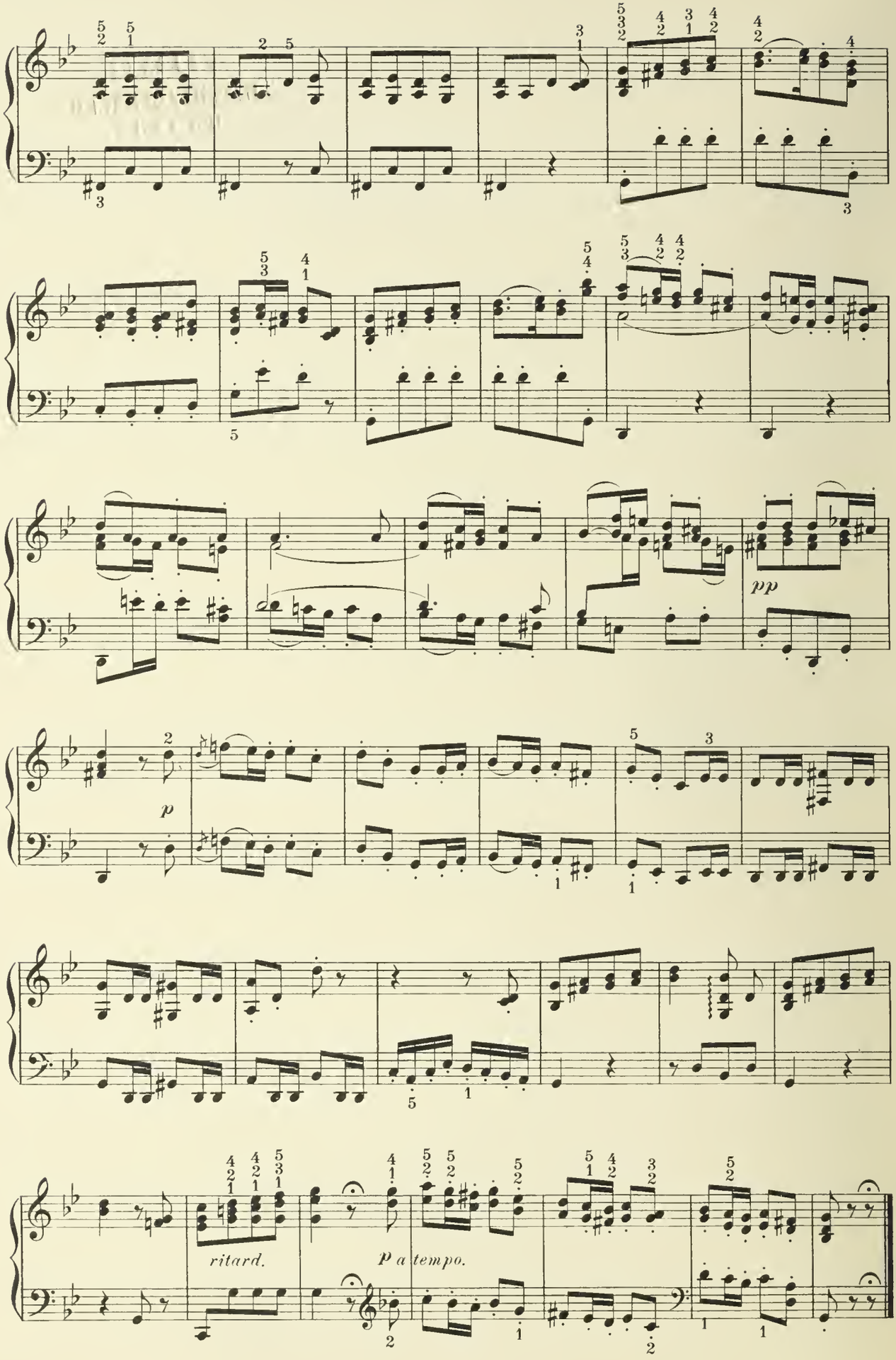
Allegretto con moto.




pp
Piu mosso.
pp
staccato
Ped.
Ped.


pp staccato
sempre
pp
pp
Ped.
*


pp
Ped.
1.
2.
staccato
pp
staccato


pp
p
ritard.
p a tempo.

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AND THEIR WORKS

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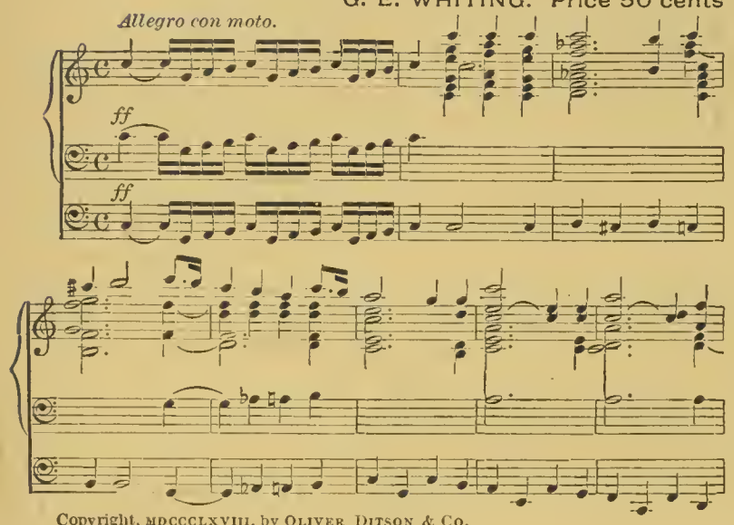

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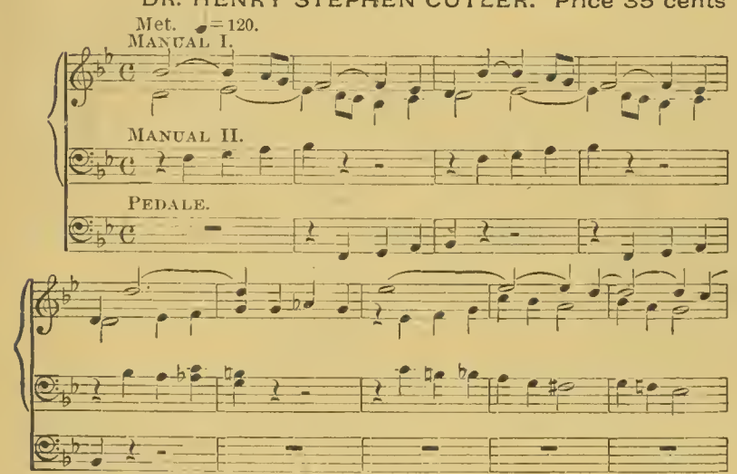

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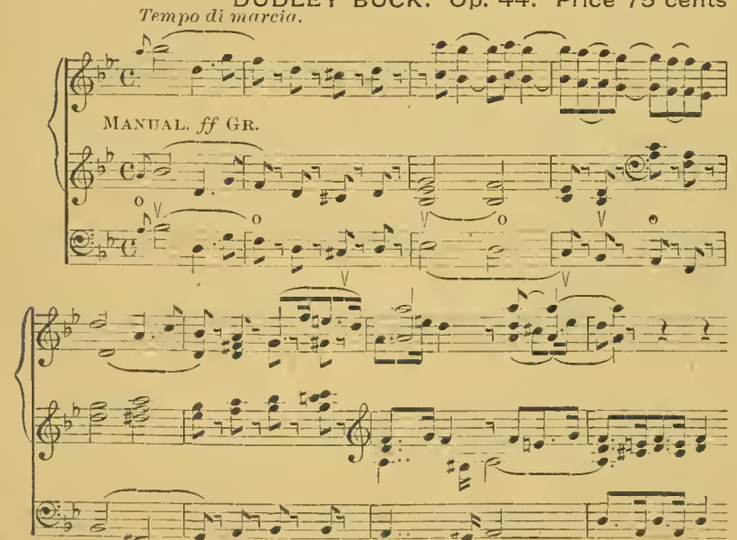

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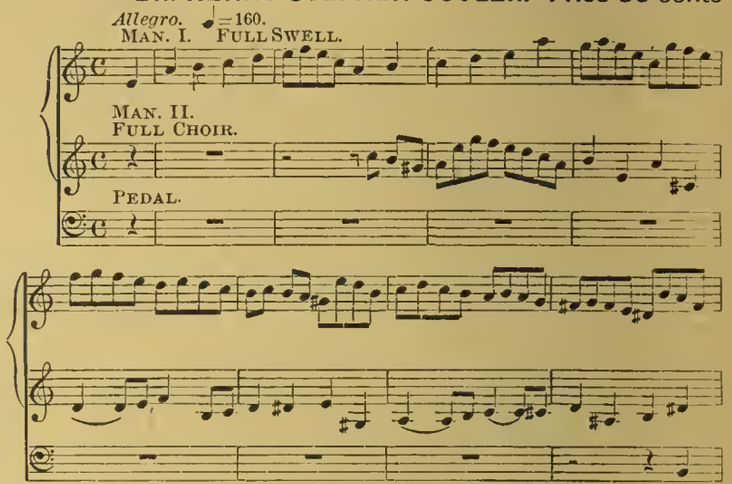

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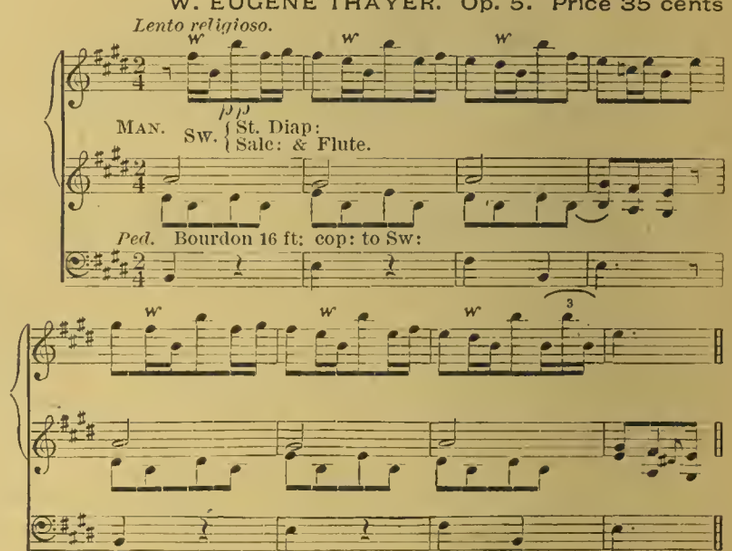

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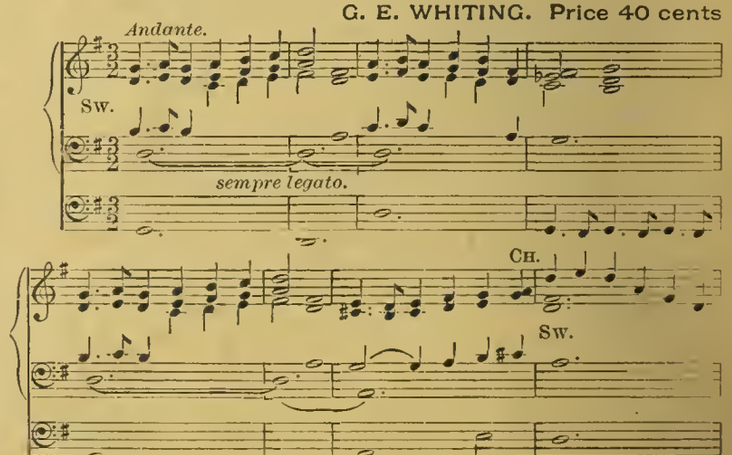

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